



"ANNE"

L. CAMPBELL TAYLOR, A.R.A.

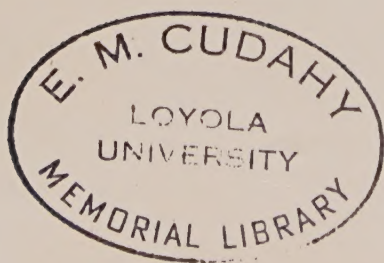
CHRISTIE'S

SEASON 1930



From the collection of art volumes
given by Mrs. Morris I. Kaplan
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CHRISTIE'S

1929-30



CHRISTIE'S: THE FRONT ENTRANCE

CHRISTIE'S

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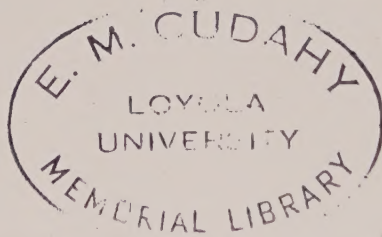
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FOREWORD

THE Art Season of 1930 has had a somewhat eventful passage. Heralded with a general financial upheaval in the United States of America and a disastrous failure in the money market of this country, its prospects in the early stages were far from bright. Time and the courage and resources of the Fine Art Trade, however, were to prove that the outlook was not so black, and it was soon evident that values were to be maintained at a very high level.

Even a cursory glance at the pages of our Review will show how remarkably high have been the prices offered throughout this season, while a slightly more studious concentration will provide convincing proof of the stability of the Art market of this country even in a period of world-wide depression.

Such stability which is proof in its turn of expert knowledge, progressive business, and sound finance, must afford encouragement now and inspire confidence in the future.

For the Review of our season we are once more indebted to a great art-historian. The lucid and comprehensive analysis of the season's activities so ably recorded by Mr. A. C. R. Carter provides the literary interest in our volume and we take great pleasure in offering him sincere congratulations and our most cordial thanks.

The charming *Interior* which makes such an attractive cover to

our book has been executed for us by Mr. L. Campbell Taylor, A.R.A., and we are extremely grateful to him for this most delightful study.

We wish in addition to record our appreciation of kindness of the many private Collectors and members of the Fine Art Trade who have allowed us to reproduce important works of art purchased at our sales this season. We greatly value their co-operation and we ask them to accept our thanks.

As on previous occasions practically all the illustrations in our publication are founded on photographs taken by Mr. A. C. Cooper, to whose skill and industry we should like to pay high tribute.

CHRISTIE, MANSON, & WOODS.



HURSTMONCEUX CASTLE SALE: THE LADIES' BOWER

PICTURE SALES OF 1929-30

BY A. C. R. CARTER

I

ALTHOUGH the first of this series of Christie's annuals had to record a sale of pictures which realized as much as £364,094 in a single day's dispersal—the occasion being the submission of the Holford Dutch and Flemish works on May 17, 1927—and although in the second yearly chronicle it was stated that, even without the aid of such an abnormal sum as this, the influx of pictures into King Street during 1928-9 had been unprecedented in a grand aggregate of value, I find that I resisted the temptation of describing either year as *annus mirabilis*. Another Dryden perhaps would have composed a few heroic quatrains on the chief events, taking care to note that, if we beat the Dutch in 1666, their art of that time has us all in thrall to-day.

In the previous volume it was likewise necessary to comment upon the extraordinary success of the little season before Christmas 1928, during a single week of which there were various sales at Christie's accounting for a quarter of a million sterling. This result came as a full vindication of a long argument in the first issue, supported by striking precedents in favour of this particular time of the year being chosen by thoughtful owners and trustees for placing their fine possessions on the market. One memorable instance was adduced: in November 1919 the second Hamilton Palace sale of family portraits, furniture, and silver, amassed over

£200,000 at Christie's, followed by the £96,000 dispersal of the Vernon Wentworth portraits and furniture, and by the Sassoon objects of art and tapestries bringing nearly £40,000.

As the wonderful Christmas season in 1928 proved to be the prelude of a picture sale season which waxed from strength to strength, there seemed to be cogent reasons for expecting another triumphant opening late in 1929, but the Fates intervened. The financial crisis in New York doubtless affected the minds of many owners and trustees who had previously determined to send their collections for sale. Yet, as often illustrated in the past, the really fine thing will always fetch its full price, and examples of the truth of this auction axiom occurred repeatedly during the season which it is my duty now to review. An experience of forty-two years as a sale-room chronicler has taught one to keep a sense of proportion in surveying the field of activities, and not to be overpowered by weighty precedents, especially those in recent memory. I have a vivid recollection of the first time that a year's business at Christie's amounted to a million pounds' worth of art properties, and, twenty years ago, when the turnover was stated to be £1,300,000, the world of art wondered.

Eventually, 1919 proved to be the mammoth sale year. Yet in 1921 there was a distinctly lean year in every art auction centre. These remarks are pertinent in forming a correct judgment of the past year's results, which, in the opinion of experienced witnesses, were both excellent and heartening and, further, although surpassed by those of some previous years, exceeded the results of many others. One of the outstanding events that will make 1930 memorable was the sale of the Earl of Feversham's majestic woodland road scene, painted by Hobbema, which realized 16,000 guineas on July 18—a British auction maximum for the work of a genius so much neglected in his day that he died a pauper in that same mean street by the Doolhof, opposite the humble home in which the beggared Rembrandt had passed away forty years before. It is

this poetic justice which converts past pathos into living glory, and renders the theme of art sales inspiring to a man of feeling.

II

When the first picture sale of the season was held on November 15, 1929, the company found that Mr. Lance Hannen (whose connexion with Christie's as a partner is now the long spell of forty-one years) was on a tour in the Far East, and that his son, Mr. Gordon Hannen, who had presided over the last picture sale of the previous season, was acting in his stead. Because the sale-room often rings with big bidding for sporting pictures, it does not follow that every portrait of a favourite chestnut or a bay by some apprentice of the older school of capable horse-painters is bound to attract the market, and as the chief portion of the catalogue was provided by a collection sent from Chester, from which the "genuine" works had been already picked, the results confirmed the moderate opinions formed on the quality of the remainder, expressed on the view-days. The day was redeemed by the appearance of a pair of small fox-hunting scenes by Dean Wolstenholme bringing 480 guineas. There are two painters of this name. The elder was originally an all-round sportsman who, having a natural knack for drawing, turned to painting in earnest after he had lost his fortune in litigation. Sir Joshua Reynolds predicted that he would become a successful artist, and, in last year's volume, I had to mention that the Ackermanns had given 900 guineas for a pair of trout-fishing and pheasant-shooting subjects by him. The younger Dean went through a regular course of training as an artist and became very popular with huntsmen, dying at Highgate in 1883.

Many frequenters of Christie's will readily recall the days when Thomas Rowlandson's drawings of eighteenth-century life and



THE SLEEPING NYMPH BY ANTONIO CANOVA

Sold at Christie's on March 5, 1930, and purchased by The National Art-Collections Fund for
Victoria and Albert Museum.

manners could be bought for a guinea apiece. But those times have gone, and that there is still a rising market was shown on November 22 when part of Captain Desmond Coke's collection was offered. Thus, six years ago, he had given 140 guineas for the lively drawing depicting the hospitable extravagance of the members of Boodle's Club in 1802 when they feasted George III at Ranelagh. Keen bidding carried this to 460 guineas. When the club was known as the "Sçavoir Vivre" it had a joyous festival at Ranelagh in 1775. One of the best of its stories is about the tenth Lord Westmorland who, although as thin as a lath, once ate a roast fowl and a leg of mutton at the same sitting. Lest such feats be considered as of the very remote past I can vouch for the fact that, twenty years ago, four members of a Bohemian club (killed by the war) drank fourteen bottles of port between them one Saturday afternoon.

III

The sale on November 29 brought back memories of the times before the foundation of the Royal Academy when Reynolds had settled down in his great house in Leicester Fields where, by the prodigious industry natural to ambitious painters, he contrived to make a pre-super-tax income of £6,000 a year. He apparently then executed a portrait of Sir Gerard Napier, sixth and last baronet of his name, who died at the early age of twenty-six in 1765. Young Napier was the grandson of that dilettante, Sir Nathaniel, remembered at Oriel, Oxford, to-day on account of his gift of a bronze eagle lectern to the college chapel. Reynolds was evidently the coming man for painting sparkling military portraits, and he made an effective composition in scarlet and gold of the young officer, for which Messrs. Vicars paid 4,200 guineas. Lady Napier, the widow, paid the future president 120 guineas for this and for a full-length, presumably painted posthumously, which in



PEMBROKE CASTLE BY RICHARD WILSON, R.A.

Sold at Christie's on June 20, 1930, and now acquired by The National
Gallery of Wales.

he same sale fetched 620 guineas. These came from the collection of Mr. Gerard Phelips, a descendant of the maternal branch of the family, and with them was another Reynolds portrait, an attractive picture of the Hon. Henry Fane, the younger son of the eighth Earl of Westmorland and namesake of the soldier who was knighted on the field of Poitiers in 1356 for valiant behaviour. An early portrait by William Dobson, 1632, of that Sir Robert Phelips who was instrumental in the impeachment of Francis Bacon, Lord Verulam, was a bit of a bargain at 280 guineas.

The auction romance of Fantin-Latour, to which reference had to be made in the previous annual when one of his beautiful flower subjects fetched 1,450 guineas after reaching only 48 guineas in 1894, was brought to mind again on December 6. M. Tempelaere of Paris, whom I remember as one of the first to champion his countryman at auction, came over especially to buy *Gladioli and Roses*, painted in 1881, and won it at 1,450 guineas. He was underbidder at 840 guineas to Mr. Nathan Mitchell for another Fantin flower-piece, 1892, which he had sold in 1905 to the famous singer, Christine Nilsson, who died as the Dowager Countess de Casa Miranda. Thirty-five years ago when these exquisite pictures would fetch only 20 guineas, I tried to persuade a friend to buy half a dozen and have them panelled in a white room overlooking the river. I failed to convince him. This was not surprising as, shortly afterwards, the late W. W. Sampson, who had just come to London, placed three Fantins in his shop window (almost opposite Christie's) at the price of 20 guineas each, and had to hang them at home as nobody would have them. The irony of events was further stressed. In 1892 (the date of the second Fantin sold) the amiable and popular Academician, George Henry Boughton, R.A., the bosom friend of Whistler (whom he was always proposing for election to the Academy) exhibited a picture of a comely lady waiting at *The Harbour Wall* in the New Gallery Summer show. We may be certain that it then fetched much more than 3 guineas,

at which price it fell on December 6. Some say that Victorian art will never raise its head again. I take leave to doubt it and am prepared to see a reaction in favour of the best of it. To revert to Fantin. In 1892 no picture by him had yet attained £50 at Christie's, but people were ready to pay thousands for Rosa Bonheur's works. Time avenges. As I stated on page twelve of last year's volume, there was the spectacle in 1929 of a huge canvas by this country-woman of Fantin bringing only 46 guineas after having realized 4,200 guineas in 1888.

IV

When George IV was Prince of Wales his stud manager bred a fine colt, Grimalkin by Chance out of Jemima, which won the Doncaster Cup for him in 1811. Ben Marshall duly painted the horse and was probably happy to receive a fee of 50 guineas for his work. Eventually, the fifth Duke of Rutland owned Grimalkin, but in 1814 he sold him to the Emperor of Austria for 1,700 guineas. Later, the uncle of the Austrian Ambassador to England had him, and the portrait came from representatives of his descendants. On December 13 one saw this portrait bring nearly twice the sum paid originally for the racehorse himself—3,100 guineas. In bidding this, Mr. Francis Harvey had to defeat Lord Woolavington's friend, Mr. Fred Banks. Ben Marshall used to say that he went to live at Newmarket because he could get 50 guineas for painting a horse whose owner would begrudge ten guineas for his wife's portrait. Lord Woolavington was the first to give a huge sum for a Ben Marshall. In 1925 Mr. Banks bought for him at 2,100 guineas the Marshall portrait of *Tom Oldaker* (not to be confused with the Sartorius portrait of the huntsman, for which Mr. Alfred Ellis gave 4,700 guineas in 1928), and in 1926 he gave 4,000 guineas for *Mr. Fermor's Hounds*. The sale on December 13 also brought into prominence a Liverpool contemporary of

Marshall, Charles Towne, whose sporting pictures had been coming into favour, even if his auction maximum was only 160 guineas hitherto. Among some works sent by Sir Humphrey de Trafford was a very well painted scene, *Huntsmen Setting Out*, dated 1816, and although Mr. Banks put up a big fight for this, he had to give way to the Ackermanns at 1,000 guineas. In the Dobree collection sent from Ramsgate was a good stable interior by George Morland, *The Corn Bin*, which advanced from 215 guineas in 1842 to 660 guineas (Permain) and Mr. Edward Smith gave 700 guineas for an excellent flowers and fruit picture by J. van Os. Mrs. W. H. Leslie sent a small Gainsborough portrait of *Mrs. Hill* which used to hang in Sir Hugh Lane's house in Chelsea. This decorative picture was an object lesson in the painting of gossamery textures, and the competition for it was ardent, ending in Mr. Dudley Tooth's bid of 3,500 guineas. Owing to his relinquishing his Maidstone house, Viscount Bearsted disposed of the few pictures formerly hanging there; the chief being Opie's group of *The Gregory Children* which, when sent by Lord Leith to the Red Cross Sale, 1916, had been generously bought for 1,300 guineas by the Viscount's father, Sir Marcus Samuel. The fervour was not repeated on this occasion; the last bid being 270 guineas. This Maidstone collection contained also a pair of large Honthorsts of the King and Queen of Bohemia acquired in 1906 for 140 guineas and now sold for 200 guineas. I mention this comparatively unimportant section of the sale because in years to come someone is sure to ask: "Was there not once a Bearsted picture sale?" expecting to find that beautiful Wheatley quartet which Mr. Alec Martin bought for the present Lord Bearsted at 8,100 guineas in 1928, referred to in the first of these annuals.

Thirty years ago a miscellaneous collection such as that which fetched nearly £9,000 on December 20 would not have totalled a quarter of this amount. For example there is a still-life subject in the Wallace Collection by Jan D. de Heem of the kindly fruits of

the earth and the tasty fish of the sea, which cost the Marquis of Hertford only 17 guineas. But the foreign dealers grew hungry when they saw another succulent de Heem theme and it went to 740 guineas (Asscher). As a rubicund London dealer watched the struggle, he remarked plaintively: "Only very few people in this country want pictures of 'grub' hanging over their sideboards to-day." The J. E. Hope pictures from Edinburgh included an interesting work by the Master of the Brunswick Monogram of a king receiving a deputation in his palace gardens. It would be interesting to know precisely the name of the ball game at which some courtiers are shown disporting themselves in the background. This was one of Messrs. Leggatt's "quiet" purchases at 300 guineas; and Mr. Frank Sabin showed his adventurous spirit in giving 820 guineas for a tiny panel by Dierick Bouts of *The Madonna at Prayer*.

V

Mr. Lance Hannen, having returned from India, was in the box for the first 1930 picture sale on January 31, despite the fact that he was obviously suffering from a severe chill. But he was most desirous to be in auction control over a dispersal consisting of about 100 pictures surplus to Lord Chesham's collection formerly at Latimer House, Bucks. The main family collection with its fine works by Van Dyck, Hogarth, and Hoppner of course remains intact. It was expected that the telling portrait of a lady by that essentially Flemish painter, Jacob Jordaens, would be well received, and the Savile Gallery paid 2,500 guineas for it. In the Earl of Darnley sale, 1925, the artist's portrait of himself with his buxom wife, by bringing 3,800 guineas drew attention to the achievement of a man who resisted all invitations to come to England. Last year in the Yarborough Sale his picture of three jolly musicians fetched 700 guineas, but in the Sir Simon Clarke dispersal, 1840,

a portrait of the Chesham lady type went for only 34 guineas. Acting for Mr. Frank Sabin, Mr. Edward Smith gave 250 guineas for a Giorgione panel of a nymph and satyr in a landscape. The condition of this was not good, but works by this master are of such rarity that the purchaser could be excused for his elation in obtaining a panel of considerable possibilities. Similar satisfaction was expressed by the winner at 380 guineas of a larger panel portrait of a girl by Rembrandt. When a dealer dies and his stock has to be sold, it seems to matter little how great his personal popularity may have been. In his day the late W. W. Sampson was unquestionably a great sale-room favourite, and his championship of all branches of British art had become proverbial. But as the stock which he left behind him was of the kind which even he had not been able to sell, not much could be expected of it. I know that Mr. Lance Hannen wished to act as auctioneer, but severe illness kept him away, and Sir Henry Floyd had his experience of a first picture sale on February 7. Mr. Hannen, however, was able to resume duty on February 14, when in a speculative dispersal a Gainsborough camp-fire scene, which some held to be by that able executant Barker of Bath, brought 360 guineas.

VI

No comment was made at the time but the cover of the catalogue of the picture sale on February 21 marked the first occasion when the plaque was used showing the profile bust of the founder of the house, James Christie, 1730-1803, with the scroll "Christie's" above and the date of foundation "1766" below. Some will at once state: "Ah: the innovation occurred in the autumn of 1929!" True in a sense, but it happened that, instead of the correct dates, 1730-1803, "1767-1802" were printed, and the top and bottom scrolls omitted. I am not a philatelist, but I can con-

ceive it possible that the earlier special covers with the error of dates may be a "collector's lot" some day. Indeed some of the catalogues of sales after February 21 continued to have the error because they had been printed in advance. There was time to make the correction for this February 21 issue, and, as I have stated, it is the first of its style. A Christie's annual is certainly the place to contain mention of the facts.

John Kent, that astute judge of racehorses who had seen all the best horses from 1830 down to 1891, used to declare that Priam was "the most perfect racehorse I ever saw: no weight known to the Racing Calendar could crush his spirit." There was a flutter then in sporting picture circles when it became known that a modest owner near Kew Gardens had been harbouring a Ben Marshall portrait of the Derby victor of 1830, with Will Chifney, his trainer-owner, and young Sam Day as jockey-up. On February 21 this "find" fetched 1,250 guineas, and it is highly probable that more would have had to be given by Messrs. Knoedler if Lord Woolavington had not possessed a larger version of the scene (with the Epsom Grand Stand in a different position). Yet, as Lord Woolavington's picture shows Priam riderless, it seems certain that his picture is the later of the pair. As Priam was bought for the American stud, following in the steps of that great racehorse Shark, who went out in 1786 to "lay the foundations" of the America Turf, it seemed appropriate for once that his portrait should follow suit. On the other hand, a man such as myself, who is writing, writing continually to urge the national trustees of art to begin to buy sporting pictures, cannot help feeling that another opportunity was lost.

VII

The Mortimer Singer sporting and coaching pictures, sold on the same day, pointed to other lost opportunities. I well remember the Leonard Clow sale, a few weeks before war broke out in 1914.

Even that sportsman, Lockett Agnew, was astonished at the rising values of coaching pictures, sixteen years ago. Yet a J. F. Herring *Glasgow and London Mail* scene advanced from 160 guineas in 1914 to 780 guineas, and the same artist's portrait of a hunting worthy, from 280 guineas to 900 guineas. As for a pair by James Pollard of the *Derby* 1833 and the *Goodwood Cup*, 1833, these amazed many when they fetched 520 guineas in 1914, yet the Knoedlers had now to give 1,600 guineas, who won also at 900 guineas a beautiful Ben Marshall portrait of *Sam Chifney on Burleigh* which had brought 210 guineas in the Kennedy sale 1917. The day was made remarkable, too, by a pair of very genuine pictures by George Morland, one of which, showing a few happy folk peaceably quaffing jugs of ale outside *The Bull's Head*, induced Mr. Alfred Ellis to bid up to 2,400 guineas for it. In view of the famous Barnett Lewis array of Morland masterpieces to be sold on February 28, this event was a harbinger of further success. Note should be made of a little series of aeronautical pictures, and, in view of Miss Amy Johnson's intrepidity in flying alone to Australia this year, it now appears amusing to think of the daring of the first British woman to go up in a balloon on June 29, 1785. Of course the lady, Mrs. Sage, was a passenger. A contemporary artist painted her at the time, clad in an aerial costume of a long grey coat, edged with fur, over a white muslin gown. This fetched 145 guineas. Only moderate sums rewarded a few pictures by E. W. Cocks, depicting the incidents of the flight, in 1836, of the Nassau Balloon from Vauxhall Gardens to Weilburg. This trip caused a big stir at the time, as 500 miles were covered in eighteen hours. A small amount, too, was paid for a picture by a 1784 John Lavery who saw a Montgolfier balloon soaring aloft. I conceive it to be necessary to mention this section of the sale because it is probable that aeronautical pictures will grow in importance just as sporting works have done.

VIII

One of the first men to give encouragement to me as an art chronicler was Hazlitt's true successor, Henley. Whenever a fine Morland picture is sold, I always recall his words: "In all the range of British art there are few things better than a good Morland." And in a telling passage describing the reckless and passionate unthrift, he wrote: "He flung away his genius and his life in handfuls, till nothing good was left him but the silence and decency of death." But he left behind him works which throb with the heart of England as truly and tenderly as the poems of Burns—Morland's wayward parallel—pulsate with the beat of Scotland. When a man begins to like a Morland picture he soon develops a passion, and the late Barnett Lewis became a passionate votary of the wilful painter, and garnered as many as twenty-nine examples, ranging from grave to gay.

Sometimes an austere friend would arch his eyebrows when yet another Morland was added, but this merely increased the old collector's gusto, and he went on rejoicing that he had enough red blood in his body to understand that the painter was aflame with the love and worship of nature, and had poured himself into his themes. In the incense-laden air of the morning Morland had seen a few humble and sturdy higglers preparing for market, and the scene inspired him to set it eternally on canvas in its truth and charm of life and beauty. I remember the appearance of this *Morning: Higglers Preparing for Market* in the Louis Huth sale, twenty-five years ago, when superior persons affected mild surprise that it should be accounted to be worth 2,000 guineas.

But in the Barnett Lewis sale on February 28, Mr. Dudley Tooth found that there were other nature-lovers besides himself, and, in the end, had to give 6,500 guineas for this big breath of Old England. This sum, however, does not disturb Morland's auction maximum, 8,800 guineas given for *The Dancing Dogs* last year, which had

caused a furore in the Tweedmouth sale, 1905, by realizing 4,000 guineas. It is comforting to know that both these mighty pictures are remaining in this country. In paying 5,000 guineas for *The Deserter Pardoned* (one of a series which Morland painted for a public which did not despise the union of art with sentiment) Messrs. Gooden & Fox considerably advanced the price 1,350 guineas in the Bushell sale, 1906. The joyous *Blind Man's Buff* went from 1,100 guineas in 1908 to 2,800 guineas (Colnaghi); and *The Sportsman's Return* from only 400 guineas in 1905 to 2,500 guineas (F. Sabin). In the memorable local sale at Elsenham of the Gilbey collection at the beginning of the war, 1915, *The Deserter Taking Leave of his Wife* and *The Effects of Extravagance* were picked up for 470 guineas. Lord Effingham now paid 1,500 guineas. The rest of the Morland array showed similar advances. Some candid friends used to have the effrontery to tell Barnet Lewis that he would never get his money back. This sort of prophecy did not disturb him—shrewd financier as he was. As I have said, he bought his Morlands because he loved them, and the charities to which he left his fortune gained accordingly, as four Morlands alone, for which he had paid 4,850 guineas, brought 16,800 guineas.

IX

This Barnet Lewis sale will be remembered also for “The Great Grandmother Controversy,” which arose when a small oval portrait by Lawrence of a lady in the heyday of her beauty was to be seen on the view days. Two separate camps of descendants claimed her as their very own great-grandmother. Five great-grandsons and great-granddaughters swore family-tree oaths that she was Mrs. Burnet Jones. Others, among whom was a dignitary of the Church, avowed that the lady was really Mrs. Frances Wood. When Lockett Agnew bought this Lawrence portrait for Barnet

Lewis at 1,300 guineas on May 7, 1909, at Christie's, it was then described anonymously as that of a *Lady in White*. Later, he was adjured that the sitter was Mrs. Frances (or Francis) Wood, and this name was given to the portrait in due course and it was hung as such on its re-arrival at Christie's. In the end the Burnet Jones faction won on the decisive evidence, first, that it was a member of the Jones family who had sent the picture to Christie's in 1909, and secondly, that one of the Jones great-grandsons owned a Lawrence pastel replica of the oil portrait.

Accordingly, on the day of sale, Mr. Lance Hannen, on reaching the portrait called the corrected name of the lady who was married (before she was eighteen) on July 14, 1778 to Robert Burnet Jones, Attorney-General of Barbados, and who died on August 29, 1843, and was buried at Paddington Church. The bidding reflected the ardour of the family debate, and Mr. Permain had to go to 5,200 guineas. Another attractive Lawrence portrait, *Lady Elizabeth Whitbread*, which had cost 2,000 guineas in 1905 rose to 3,200 guineas—the bid of Mr. Alec Martin acting for an English collector. When this portrait was sold, twenty-five years ago, I took occasion to remark that it was of the painter's early period and therefore one that was eschewed by Lawrence's copyists. Other Barnett Lewis portraits included a Reynolds lady costing 580 guineas in 1907 and advancing to 1,800 guineas (Labey) and a small Romney portrait of the owner of the famous racehorse, Eclipse, Thomas Wildman, which rose from 600 guineas in 1905 to 1,900 guineas. A charming Gainsborough scene on the Orwell reached 1,100 guineas (Leggatt). This amount reminds me that it was the sum which the late collector gave for one of the few Victorian pictures in his collection—Alma Tadema's really beautiful panel, *Thou Rose of all the Roses*, inspired by Tennyson; but the modern market moans at the bar, and 105 guineas ended it.

The Lambeth Conference of British prelates has lately issued some very sane pronouncements on the vexed question of sex. Public opinion has changed greatly since 1777 when the grave and potent elders of the Royal Academy debated solemnly concerning a picture of a comely young Susannah reclining, in pink and white *décolleté*, frankly styled *A Woman in Bed* by their brother Academician Matthew William Peters who, shortly afterwards, took Holy Orders and became chaplain of the Royal Academy. Peters had already shocked many non-moral (yet moralizing) country squires, one of whom had written an indignant letter to Sir Joshua asking whether "the unblushing countenance of a Peters has laughed you out of the sense of delicacy?" Yet, if you please, the Council did not meet on April 13, 1777, in order to debate whether even an Academician's work for once should not be shown, but merely whether some lines, which Peter had quoted from Dryden, should be printed in the chaste catalogue. The Council decided not only that the offending lines should be omitted but that they would not have them recorded on the minutes. We owe thanks therefore to Mr. Alec Martin, who catalogued the Barnet Lewis pictures, for having restored those lines when this *Woman in Bed* by Peters came up for sale on February 28, 1930. When she appeared at Christie's, exactly seventeen years before, she was called *Lydia*, and, as such, Locket Agnew gave 1,450 guineas for her. What were these expurgated lines? Simply these:

This is the mould of which I made the sex
I gave them but one tongue to say us nay,
And two kind eyes to grant.

At the sale some shrewd persons remembered that there is a version of the theme hanging among the Lansdowne pictures at Bowood. However, this Lewis picture fetched 1,300 guineas.

One of the few works by the Old Masters was a delightful

flower-piece by Jan van Huysum which first captivated me when I saw it in the Barclay Field sale thirty-seven years ago when it brought 460 guineas. Six years later Barnet Lewis gave 700 guineas for it in the Miéville sale and I should not have been surprised to see it fetch more than 850 guineas (Staal) in 1930, but it is only a small panel, 19 in. by 16 in. The collection contained also many water-colour drawings by Ruskin's pet, William Hunt, and a few good examples by Turner, notably *Bonneville*, *Savoy*, bought in 1902 for 900 guineas, to rise to 1,500 guineas (Leggatt). If I mistake not, this was the finished study for the picture which brought 5,800 guineas in the famous Tatton sale described in the previous volume, which caused Ruskin to declare that mountains had never been drawn before and would never be drawn so well again.

XI

But the real test of the auction year was to come. It has been shown that Barnet Lewis loved Morland's pictures. Adoration is the word to express his appreciation of the gentle art of water-colour drawing as practised by Birket Foster. As he had garnered as many as 116 examples it was a very high trial for these to appear in a single sale, and the quidnuncs could be pardoned for expressing their doubts and fears while "shaking their heads, saying." For it is unquestionable that, not only is Victorian art under a cloud, but that the Northern and Midland collectors of Birket Foster drawings have had their ranks seriously thinned during the industrial depression. I do not recall a more gloomy outlook than that which awaited the sale of the Barnet Lewis drawings on Monday, March 3. The result amazed everybody. From beginning to end the sale was a series of triumphs, and the competitors confessed surprise at their own eagerness. Those who had prophesied a catastrophe found themselves bidding against each other with

vehemence. Many private buyers who had come hoping to snap up a little vignette for a guinea or two ("in the slump") keenly struggled among themselves to win one at 60 guineas. The first drawing in the catalogue was *The Meet* for which Barnet Lewis had paid one of his highest prices, 750 guineas, in the Platt sale, 1903. A well-known dealer had marked this down for his own, feeling that, at the most, he would not be called upon to give a penny more than 500 guineas. But he had to fade away at Messrs. Leggatt's call of 900 guineas, and henceforward the sale went with a bang. Every drawing showed a profit on the first outlay, especially those which had been considered very dear when acquired, and the *Venice* advance from 420 guineas in 1899 to 850 guineas (Vicars) was typical of many others. Altogether the Barnet Lewis collections, pictures, drawings, silver, and furniture, brought a total of over £105,000.

XII

After the Lansdowne Marbles had been sold *in situ*, the pictures, for which there was no room at Bowood, were offered at Christie's on March 7. Among other famous pictures retained by the Marquis at his country seat is that Titian *Holy Family* which was purchased originally from Lord Radstock at £1,500. He decided, however, to send that half-length portrait of a gentleman holding in his left hand a letter inscribed, "DO TITIANO VECCELLIO SINGELARE AMICO." Now the expert dealers of our days have grown to be very astute and discerning, and, backed by courage and self-confidence, will bid up for pictures which used to be dismissed as merely "speculative." They remember the instance of Titian's *La Gloria* which, at the sale of the Battle Abbey heirlooms in 1902, the authorities of the time deemed of such small importance that they allowed it to go for only 24 guineas. Even at the local sale at Claremont, twenty-four years afterwards, it slipped through at 280 guineas.

But that able judge of Old Masters' works, Mr. Otto Gutekunst, was convinced of its genuineness and was able further to impress this view upon the National Gallery authorities, as they bought it for £11,000.

In the previous volume I gave an instance of this "temper" of the market when, in the Tatton sale the dealers fought among themselves for Titian's portrait of *Daniello Barbaro* (which had brought only 38 guineas in 1847 and 60 guineas in 1877) until the bidding attained 7,200 guineas. One of my comments was that, by the Sibylline process of absorption of great pictures by national institutions, any works of serious claims to notice, which appear in the market, cause keen competition. The market then was ready for the Lansdowne pictures, and the same band of contestants in the Tatton sale renewed their ardour with a similar result, as Mr. Frank Sabin again won a Titian—this time at 8,100 guineas. His nearest rival, Mr. Arnsby Wilson, of the Savile Gallery, took a consolation prize by defeating him at 1,500 guineas for a second Titian, *The Repentant Magdalen*.

The total for this Lansdowne "overflow," £22,889, was a very agreeable surprise. Some pictures fetched the moderate sums expected but the "plums" exceeded sanguine estimates. A Murillo *Immaculate Conception*, which joined the Lansdowne collection in 1838 at a cost of 38 guineas, rose to 1,100 guineas, although a shrewd purchase was probably made by the Colnaghis at 750 guineas for a powerful portrait by Rembrandt's gifted pupil, Ferdinand Bol. Many Continental dealers had made the journey in the hope of picking up bargains but were thwarted generally. Herr Fleischmann, of Munich, however, succeeded in capturing at 920 guineas the Giorgione portrait of the painter's friend, Sansovino, the sculptor.

Last year an American visitor attended a sale at Christie's, and, fascinated by a Romney portrait of Emma as *Cassandra*, bought it at 8,500 guineas. Another visitor intervened successfully when the

chief Reynolds portrait in the Lansdowne House batch was offered and realized 2,300 guineas. Mr. Gabriel Wells, of New York, as an ardent collector of any scrap of writing in the witty hand of David Garrick, was naturally drawn to the telling Reynolds portrait of the great actor, and won it at 900 guineas. The interesting Reynolds portrait of *Henry Thrale*, the Streatham host of Dr. Johnson, reached 800 guineas, and a tiny Lawrence portrait of *William, first Lord Auckland*, which had been bought for only 30 guineas in the Albert Levy sale, 1876, advanced to 580 guineas (Agnew). The somewhat forbidding visage of that Surgeon-General to the Army in George II's time, *David Middleton*, by Gainsborough, affected probably the bidding, but Gainsboroughs cannot be bought cheaply, and this work, which used to be considered as a portrait of Benjamin Franklin, went to 1,300 guineas.

XIII

Rembrandt and auction romance seem inseparable. In the previous volume the story was told of a portrait of a warrior which the wife of an admiral had sent to Christie's. Such little value did the lady place upon it that she did not deem it necessary to attend the sale. Even when the glad message was telephoned to her that the picture had realized as much as 15,600 guineas, she was not at home to receive it. Although the incident on March 15 was not so important, a little panel portrait of a man with dark curly hair, moustache, and pointed beard, wearing a gold chain over a mauve tunic, 8 in. by 6½ in., appearing in the surplus collection of the late Mr. Edward Dent of Carlos-Place, proved to be worth 1,300 guineas. The term "surplus" has a further meaning because; when Mr. Alec Martin went to the house to examine the works which the late collector had held to be not important enough to be

retained in the family possession, he found that this panel had been discarded long ago, as it was hanging in the housekeeper's lobby.

Another Dent picture, a woody landscape by J. van Ruisdael, picked up for only 10 guineas in 1877, rose to 500 guineas. As I learn that Mr. James Greig, the authority on Raeburn, is bringing out a new edition of his work on the painter, he will be taking note of the portrait of *Major-General Charles Reynolds*, hitherto unrecorded. This was sent to Christie's on March 15, and the gay portrait of this former Lieutenant-General in the service of the East India Company, in his scarlet military coat, attracted the market and reached 3,650 guineas (Asscher). The portrait of the general's wife was apparently entrusted to Sir Martin Archer Shee, the future president of the Royal Academy. Although Shee's portraits are distinctly advancing in value, there would have been more profit to the family than 480 guineas if Raeburn had painted the lady's portrait as well. A little example of the great increase in the values of sporting pictures was given when a Herring *Doncaster Mail-coach* scene rose from 15 guineas in 1866 to 180 guineas. Another illustration was afforded on March 21 when a quite unambitious set of fox-hunting scenes by J. N. Sartorius fetched 290 guineas—and still the national authorities refrain from beginning to buy sporting pictures in earnest.

XIV

Until three years ago there was no market quotation for the works of Richard Sickert, A.R.A., although some of the more astute dealers were quietly collecting a few of them. Then in 1927 *The New Bedford* fetched 180 guineas, and in 1928 *The Casino, Dieppe* brought 400 guineas; followed by the portrait of *Cicely* which realized 660 guineas. The best Sickert price in 1929 was 400 guineas for a café concert scene. Such an individualist as Mr.

Sickert may writhe under the name, yet I predict that he will be known as the Rowlandson of the Music Halls—institutions which, alas, are falling into desuetude. On March 28 his picture of the *Old Bedford Music Hall, Camden Town*, with that lively pair, “ Little Dot ” Hetherington and Joe Haynes on the boards, realized 520 guineas (Colnaghi), and it was pleasant to see a distinct market advance in the sale-room prices of Wilson Steer’s works; *The Gathering Storm*, a yachting scene off Harwich, bringing 300 guineas against 170 guineas, two years ago. But to the long list of decaying values of Victorian art must be added the 2 guineas paid for a suavely-painted musical duet composition by the once deservedly popular president of the Royal Institute, Sir James Linton. A reminder of the furore which used to be aroused by L. Lhermitte’s pictures of labourers in the fields was afforded by the appearance of *The Gleaners*. In the Holland sale, 1908, this reached 2,500 guineas, to be re-valued at 1,450 guineas in 1926. On March 28 there was another re-valuation, 900 guineas. In the final sale on April 4 of the remaining stock left by the late W. W. Sampson, the listless attitude of his brother-dealers towards the remnants of Victorian art was even more apathetic than on February 7 in the first Sampson dispersal. Millais used often to avow, as Reynolds did before him, that no artist painted more than half a dozen masterpieces. In moments of despondency he would add that he would like to sink half his pictures to the bottom of the Atlantic—if he could have the choosing of the half to go. Yet Millais, as a keen fisherman, was very fond of that painting of a stretch of the Tay, known as *Murthly Water*, shown in the 1889 Academy. Two years later it fetched 1,450 guineas. On its next appearance in 1908, it was reduced to 320 guineas, and further, in 1928, to 250 guineas. In Sampson’s final sale the price was 45 guineas. Viscount Lee of Fareham propounded an obvious truism when he recently urged artists to refrain from filling big stretches of canvas for which there is certainly no space in the modern flat. And, as provincial

art galleries, generally, are crying out for building extensions, there is no gallery room left for big pictures. Thus, the final bid for David Farquharson's *Full Moon and Spring Tide*, which was nearly bought for the Chantrey in 1904, was only 3 guineas. But who, nowadays, can find room for a canvas over 5½ feet high and 8 feet wide?

This was the period of the season when business was unquestionably ordinary. The chief picture sold on April 11 in a miscellaneous collection was a Van Goyen panel of fishing boats in the wind, at 500 guineas, and in the sale after Easter on April 25 among several water-colours was a *Ben Lomond* by Copley Fielding at 310 guineas. The contemporary sporting painter, A. J. Munnings, R.A., was represented by a good portrait of *Rich Gift*, with his groom, 250 guineas. Even the sale on May 2, just before the opening of the Royal Academy, a time associated with many classic dispersals at Christie's, was a quiet affair, but I should be lacking in my duty as a faithful chronicler of events, if I did not record the facts. This sale, however, again pointed the moral of advancing values of sporting pictures, as a set of fox-hunting scenes by Herring, which would have been considered dear at 40 guineas, not long ago, went to 480 guineas.

XV

The call for a *sursum corda* came when the Carrington heirlooms were sold on May 9, which the Dutch dealers knew to contain several notable works, especially a *Winter Scene* by Isaac van Ostade, whose powers of rendering atmospheric effects caused Fuseli, when lecturing at the old Academy Schools to adjure his pupils "to buy a tube of light." His pictures are not often seen at Christie's; the maximum for one being 1,700 guineas, given in the Lyne-Stephens sale, 1895, for the *Village Inn*. Incidentally, this would have been to-day at the National Gallery, but the lady-owner took

umbrage at Sir William Harcourt's institution of the Death Duties, and cancelled the bequest of her wonderful collection which included that incomparable *La Gamme d'Amour* by Watteau. The Carrington Ostade was bought by Mr. Goudstikker for 2,000 guineas against the veteran, Mr. James Spencer Payne. He won also at 1,250 guineas Jan van Goyen's *Milking Time*, signed and dated 1642. Other Dutch dealers did not go empty away. The great Frenchman, Claude, was represented by a version of *Jupiter and Europa*, formerly in Sir Joshua's collection, for which Mr. Goudstikker gave 1,250 guineas. The version of this which appeared in Lord Gwydir's collection, 1829, was then bought by George IV for 2,000 guineas. A Boucher subject, *Blind Man's Buff*, rose from £9 5s. in 1856 to 600 guineas, and another little work, by Watteau, of a family group in a garden (painted on copper) advanced from 55 guineas in the sale of the collection of the banker-poet, Samuel Rogers, to 380 guineas. Van der Helst's portrait of *Peter Hasselaer*, an Amsterdam burgomaster, although bringing the moderate sum of 100 guineas, had been bought for only thirty shillings in 1858.

In the days when Northern manufacturers were helping to make fortunes for Victorian Academicians, the Old Masters were neglected, and it thus happened that, in 1872, Sir Francis Cook was able to buy that marvellous Van Eyck picture of *The Three Marys* at the paltry sum of 320 guineas. Every art lover knows its worth to-day. I mention this because, after the Carrington pictures were sold, even a Van Eyck school picture of *St. Veronica* realized 900 guineas. It had failed to bring more than £3 in the Eyre sale, 1824.

In the rest of an interesting day's sale a small Remney portrait of *John Graham* fetched 1,200 guineas, and a version of Reynolds's portrait of Dr. Franklin's friend, *Caleb Whitefoord*, who negotiated with him the preliminary treaty of peace with America, 1,050 guineas. An Opie picture of a girl with a pitcher advanced from 19 guineas in 1890 to 340 guineas.

XVI

Demonstrations in honour of the beautiful floral art of Fantin-Latour are becoming annual features at Christie's. Already, in this conspectus mention has been made of the work bringing 1,450 guineas on December 6, 1929, and of M. Tempelaere's continual auction championship. On May 16 he came over from Paris again, to compete for the group of *Roses in a Glass Vase* which had been bought for Mr. Andrew Kidd of Dundee, in the Louis Huth sale, 1925, at 1,070 guineas. He increased this to 1,400 guineas. This little Kidd collection contained also a pair of small Venetian pictures by Frank Brangwyn, R.A., at 500 guineas, and three by Sir David Cameron, R.A., 895 guineas, refreshing results in the light of the general lack of respect for middle-aged modern art.

On May 23 the unambitious collection of Gainsborough drawings and sketches, sent by Mr. Arthur Kay, H.R.S.A., of Edinburgh, brought about £2,400. Whenever a Gainsborough drawing appears at Christie's I call to mind that incident in the first Louis Huth sale, twenty-five years ago, when a black-and-white study of the Duchess of Devonshire realized 1,000 guineas. Turning to me the late Ernest Leggatt said: "Do you know that my father, Henry Leggatt, sold that drawing to Mr. Huth for only fifteen shillings?" In the remainder of the day's sale a small Raeburn portrait of John Rennie, the engineer-designer of Waterloo Bridge, and the *Pontifex Maximus* of his day, brought 650 guineas. In 1905 it fetched 330 guineas. A Ben Marshall portrait of Lord Verulam's racehorse *Albert* kept up the sporting interest by fetching 400 guineas. In the Monday sale following a small Cranach panel of *Eve* caused some speculative bidding, ending at 540 guineas.

Fantin-Latour's Dutch prototype, whose art he worshipped, was Jan van Huysum, whose beautiful work in the Barnett Lewis sale, fetching 850 guineas, has already been noticed. On May 30 this was much exceeded by a larger panel which had formed part of the

late Sir Carl Meyer's collection. Despite much Dutch competition Messrs. Leggatt won the prize at 1,900 guineas; a second example, consisting largely of fruit (the market prefers flowers) reached 600 guineas. Another Meyer picture was Alma Tadema's *Pomona Festival*, which showed the now usual decline from 600 guineas in 1907 to 85 guineas. Naturally, the famous Sargent group, *Mrs. Carl Meyer and Daughters*, which clinched the painter's success when exhibited at the Royal Academy in 1897, was not included as it is eventually to join the Sargent Gallery at Millbank. No one yearned to possess Landseer's huge *Taking a Buck*, 6 ft. by 7 ft., in the Johnson-Ferguson collection and it fell at 26 guineas. When Landseer and Rosa Bonheur were household words, this realized 1,950 guineas in 1888. Three years later it declined to 620 guineas, and in 1896 it fell still further to 235 guineas. It is necessary to mention these facts for the information of owners who are under the impression that their Landseer pictures are bringing Old Master prices. I have referred to the melancholy depreciation of the art of George Boughton, R.A. On June 5, Mr. John Drinkwater, the playwright, went to Christie's and bought a portrait which this lovable Academician had shown at the New Gallery in 1892, for 1½ guineas. A rarer auction visit was paid on June 13 when a parish priest bought a Joos Cleve *Madonna* for his church at 170 guineas.

XVII

The most stirring hunting picture ever seen at Christie's appeared on June 20. A month before the sale I again blew the horn as a signal to the national authorities to be up and doing—but I tootled in vain. This fox-hunting scene by J. Nost Sartorius was a genuine stretch of Old England and depicted that superb hunting country between Bridport and Kidderminster, over which the old Enville Hunt used to run under Lord Stamford and Sir Richard Puleston up to 1799. Then Colonel James Wakeman

Newport of the Inniskilling Dragoons (who had become Colonel of the Worcestershire Militia) took over, and Sartorius was called in to paint him and the rest at the moment when the pack had drawn some osier beds and when the whipper-in, having espied Reynard stealing away, was giving the "View Holloa!" This inspiring picture was a sporting masterpiece from every point of view, and for many years had been hanging at Cound Hall, Salop, the home of Sir Offley Wakeman, a descendant of the colonel who had assumed the additional surname of Charlett in 1821. Another great opportunity was lost, as the winner of this masterpiece, at 3,000 guineas, Mr. Jack Ellis, was acting for his own firm and not for the nation. Indeed, not long after the sale, the picture was eagerly snapped up by a purchaser who knew well that it would thrill "the sports of California." Still, I have not lost hope, and I feel it in my bones that the recent acceptance by the Prince of Wales of a seat on the board of the National Gallery trustees is a happy augury that his Royal Father's slogan, "Wake up England!" will be used again with telling effect.

The sale contained also another impressive Zoffany open-air conversation group of the *Bradshaw Family*, somewhat of the character of the *Young Family* which fetched 7,000 guineas just before Christmas 1928. Although neither of these matched the dignity and ease of the delightful Zoffany interior, the *Dutton Family*, for which Mr. Dan Farr of New York gave 7,000 guineas in 1929, I suggested, *faute de mieux*, that the Bradshaw group should be bought for the nation, overlooking the fact that it was similar to, but much larger than, a conversation-piece, bequeathed in 1923. It is necessary for a man to own up when he is wrong. When the national authorities found, therefore, that this Bradshaw picture was not quite desirable they refrained from being represented, and the contest lay between Messrs. Gooden & Fox and Messrs. Leggatt; the former winning at 5,600 guineas. But it cannot be emphasized too often that the national collections are in sore need



THE BREITMEYER COLLECTION

of a work by Zoffany worthy of his powers which rank him on the plane of Hogarth.

XVIII

As this sale on June 20 produced a total of over £52,000, it will be understood that there were other important pictures. Gainsborough's elegant and distinguished portrait of *Charles Rousseau Burney*, cousin of the famous Fanny of "Evelina" renown, was one of the most engaging of its kind and reminded some of the larger oval of the graceful *Mr. Vestris*, which brought 4,500 guineas in the Louis Huth sale, 1905. When Mr. Alec Martin went to examine these Burney pictures in the old house at Woburn Sands, he found this Gainsborough, with the rest, in its panelled setting. It therefore came unframed to Christie's. The competition for it was keen, from which Captain Carroll Carstairs emerged victoriously at 4,400 guineas. A portrait of *Fanny Burney* by her connexion, E. F. Burney, was of much interest from the literary point of view, and realized 700 guineas (Gooden & Fox). Another act of poetic justice was done to that Welsh painting genius, Richard Wilson, R.A., who had to borrow a ten-pound note in the end in order that he might go down to Wales—and die. From Nannan, Dolgelly, Major-General J. Vaughan sent the magnificent view of *Pembroke Castle*, which had been hanging there since it was painted. The Agnews bought this at 1,400 guineas, and later the announcement was made that this beautiful example of Wilson's art had been acquired for the National Museum of Wales, largely by the assistance of the National Art-Collections Fund. It is pleasant to know that this Welsh Museum is garnering an array of fine Wilson landscapes. Another Wilson, *A View in Wales*, sent by the Earl of Cavan went to 800 guineas, and the success of Nathaniel Hone, R.A., in 1929 was recalled when his small portrait of *Signore Zamperini*

brought 720 guineas. This was one of the pictures from the Duke of Leeds's collection at Hornby Castle, among which were several early sporting works, notably a portrait of *Richard Lambert*, of the Kiveton Hounds, by Francis Sartorius (the father of the flock) which fetched 320 guineas. The unusually high price for a sporting picture by W. H. Barraud was 620 guineas, given by the Ackermans for a portrait, painted in 1845, of *Tyrwhitt Drake*, Master of the Bicester Pack.

Although a pair of Gordon family portraits by Raeburn failed to impress the company, there was undoubted eagerness when the delightful *Miss Margaret Inglis* was placed on the easel, and Messrs. Paterson & Morris had to go to 6,800 guineas in order to beat the Knoedlers for possession. This beautiful portrait is another which Mr. James Greig will have to mention in his new edition of Raeburn. From another Scottish collection came a very graceful Reynolds portrait of that *Lady Anstruther* who was a great beauty in her day. Indeed, her fame lasted long after her death in 1802, because Carlyle states that she was the reigning toast of the town in her time. Reynolds painted her in 1761 as a charming matron of thirty-four, and it was not surprising that the Agnews gave 2,900 guineas for the portrait in its old gilt Chippendale mirror frame. The companion rendering of her husband (a somewhat dreamy person), although magnificently painted, followed the auction rule in bringing a much less sum, 950 guineas. A good test of the state of the market was afforded in the submission of a charming panel of a *Fête Champêtre*. This fluttering scene by Lancret had realized as much as 2,300 guineas in the Sir John Murray Scott sale, 1913, when prices were soaring. Would the panel show a big depreciation? The triumphant answer was Mr. Frank Sabin's bid of 2,900 guineas. Earlier in the sale a Fra Angelico school picture of *The Madonna and Child* fetched 1,500 guineas (Bellesi).

For some time before the Breitmeyer pictures were sold on June 27, the talk in auction circles had been about a captivating portrait of a little minx of five by Hoppner, which had caused Continental critics to understand the allure of English art when the picture was lent to Vienna in 1927. The little girl portrayed, *Augusta Papendiek*, was a veritable handful when Hoppner essayed to paint her, and, at the last sitting on March 1, 1788, Mr. Hoppner, in handing her over to her parents, exclaimed: "I have tried to whip her but could not." Augusta lived on until she died at Hampton Court in 1854, as the widow of Joseph Planta, P.C., M.P. for Hastings. About twenty-five years ago the Colnaghis bought the enchanting portrait from Miss Broughton of Windsor, who had inherited it, and in due course sold it to Mr. L. Breitmeyer for about 3,000 guineas. On June 27 the bidding began at 5,000 guineas, and, in a few moves, was at 14,000 guineas, the call of Captain Ernest Duveen, acting for his firm. It is twenty-nine years since the present Sir Joseph Duveen persuaded his father to "go in for pictures" and the upshot was that their first big purchase was of the Hoppner *Lady Louisa Manners* against Charles Wertheimer at 14,050 guineas.

Other Breitmeyer pictures included a pair of small Venetian scenes by Guardi at 1,400 guineas and 1,050 guineas. A pair of portraits by Bartel Beham of Nuremberg advanced from 900 guineas in the Sir W. Cuthbert Quilter sale, 1909, to 1,050 guineas (Pawsey & Payne) who gave 550 guineas for a Bronzino portrait which had fetched only 60 guineas in the Charles Crews sale, 1915. Further advances were shown by N. Maes *Woman Plucking a Duck*, 1,800 guineas (Duits), compared with 600 guineas in 1897; B. Strigel's *Maximilian I*, 850 guineas (Spink) from 270 guineas in 1914, but the Vandyck version of *Queen Henrietta Maria* which had gone for a big sum in the Drummond sale, 1919, fell to 950 guineas in these more critical days. A very attractive portrait of *Lady Bishopp* by

the parson-painter, the Rev. M. W. Peters, R.A., brought 620 guineas, given by Mr. Moss Harris who does not often attend picture sales. Although the Sir Peter Lely portrait of the *Countess of Tweeddale* showed a slight increase in fetching 380 guineas as against 310 guineas in the Sir Hugh Lane sale, 1917, the market is still slack in appreciating the worth of this master. If Lane had lived the best Lelys would now be realizing thousands. This decorative Lely was worth quite as much as the slight, if beautiful, Reynolds sketch of the winsome *Mrs. Fazakerley*, which realized 2,400 guineas (Knoedler). Reverting to the Hoppner minx portrait I should add that a version of it was sold at Christie's on November 14, 1919 for 500 guineas. As some people have been confusing the pair, it is necessary to make it clear that the Breitmeyer portrait was not offered in 1919.

The total of the day's sale, £45,000, was helped by the little collection formed by Mr. Edward Speyer, the nonagenarian, who has been a very shrewd buyer in his time. For example, on February 16, 1907, he sat through a sale at Christie's and gave 56 guineas only for a *River Scene with a Ferry Boat*, by Hercules Seghers, whose works Rembrandt both admired and bought. Tradition has it that he painted his best when he was mad-drunk. George II's comment in another connexion is pertinent. Jealous of the young and rising Wolfe, some people declared in the royal hearing that he was mad. "Then I wish he would bite some of my generals" was the instant remark. When Sir Claude Phillips saw this Seghers landscape in 1908 at Burlington House, he wrote in *The Daily Telegraph*: "Nothing is more interesting than the beautiful grey-green *River Scene* by Hercules Seghers." In the sale, despite Mr. Percy Turner's efforts, Messrs. Colnaghi won the masterly panel at 2,400 guineas, and they gave 1,050 guineas for a Salomon van Ruisdael *River Scene*, picked up for only 60 guineas in 1886; a small Rembrandt portrait of a youth, rising from 52 guineas in 1912 to 700 guineas. In 1912 another lot was "thrown

in." The chief feature of the sale on July 4 was a set of three river scenes by F. Swaine, 1764, called "the English Van de Velde" in his day, which went for 480 guineas (Spink).

XX

Sir John Ramsden's remarkable collections of silver and furniture are dealt with in their appropriate sections. His pictures on July 11 were not of this high quality, yet they showed a list of profits on the original outlay, unusual even in these days of romantic re-valuations. Thus I find that a dozen little pictures for which previous holders of the title had paid only 411 guineas in all, fetched 5,980 guineas at the sale. The chief work in the collection was a very carefully painted portrait of *Anne of Cleves* in an embroidered dress, with many lavish jewel ornaments, and coyly holding in her right hand a posy of carnations. This dainty bit of work by Hans Wertinger of Swabia was, doubtless, one of those cunning presentments, sent in advance to Henry VIII, of his future (fourth) Queen, which, he afterwards roundly declared, had villainously misled him about the charms of a lady whom he did not hesitate to dub "no better than a Flanders mare." In modern days everybody knows that matrimony is a risky business—especially by *cartes de visite* which over-flatter, and in Henry's time elaborate portraits by Court painters were capable of doing some deadly work.

Many rising young dealers fell in love with Anne (her portrait) on the view-days, and Mr. Alec Martin had to beat them at the sale when he gave 2,100 guineas for the little picture, on behalf of a friend. This was the dearest of the Ramsden pictures; having cost 175 guineas in the Ralph Bernal sale, 1855. I do not like to leave Anne without adding that she must have been "a really good sort." She remained fond of finery to the end, and after her

divorce she lived a jolly Hollywood kind of life at Richmond on her allowance of £4,000 a year, which permitted her to wear a new gown every day. In my mind's eye I can see her thoroughly enjoying herself when she was invited to be present at the wedding of Henry with his sixth and last bride, Catherine Parr, full of forgiveness—and full of pride in her special robe for the “happy occasion.”

The portraits by Lucas Cranach, whom to-day we should call the “best man” at Luther's wedding to the escaped nun, Catherine Bora, was represented by a clear-cut portrait of the *Duke of Saxony*, bought in the Bernal sale for 22 guineas, but sold for 1,800 guineas (Knoedler), who gave also 300 guineas for the portrait of the *Duchess*, costing 20 guineas in the same sale. Mr. T. Harris, however, in paying 600 guineas for another Cranach portrait of her, made a bigger advance as this had been bought for 40 guineas. This Ramsden catalogue will be well worth preserving, as we shall hear much more about these pictures, and of those sent by Lord North from Banbury, of early portraits of his forbears by Gheeraedts and Cornelis Jonson. Advised by Mr. Alec Martin, the authorities of Trinity College, Oxford, were able to acquire the portrait of their pious founder, Sir Thomas Pope, by William Stretes, at the moderate price, 290 guineas. It was understood that the huge Lawrence group of *Susan, Countess of Guilford and Lady Georgiana North* was too big in the eyes of the market, and that it “went home” at 2,100 guineas. Quite at the end of a day's sale, totalling nearly £27,000, a portrait of *Lady Mary Lygon*, in white muslin dress, 1789, by James Northcote, R.A., brought 1,150 guineas (F. Sabin) proving that this protégé of Reynolds continues to be appreciated.

XXI

The art world was now in eager anticipation of the appearance of the Scarsdale heirlooms linking the old days of collecting in the eighteenth century with those recent times when the masterful

Lord Curzon used to visit Christie's as a satrap, quite conscious of his own pomp and circumstance, and panoplied with that knowledge of art derived from listening carefully to the learned jargon at the Sanhedrim of National Gallery trustees—especially on those occasions when some director was being called in to be heckled or arraigned. In my young and temerarious days an editor allowed me to dub the great ex-viceroy “An Aluminium Caesar” and got a wiggling for it. Long before the really great statesman went out to India he was a diligent frequenter of Christie's and used to snub the greybeards of art right and left. In more recent years he was fond of obambulating the West Room, if it was more or less empty, where, with measured steps and slow, he would pace it, obviously rehearsing the speech to be delivered later in the Lords. As, years before, I had seen the late Lord Lansdowne doing this classic *solvitur ambulando* turn, I am left wondering to-day whether earlier statesmen also used Christie's rooms for purposes of rehearsal. I have not caught Mr. Ramsay MacDonald yet as a peripatetic inventor of winged words. He is obviously too much absorbed in his examination of the pictures on view—especially if he espies a Richard Wilson, in which the painter had succeeded in fulfilling his overmastering desire to capture the effect of “the motes dancing in the setting sun.”

That Lord Curzon had both courage and flair in his collecting is incontestable, and in the first of these annuals it had to be stated that in the sale on December 22, 1927 of a few Curzon pictures, a Romney full-length portrait of *Lady Milner*, which he had bought privately for 5,000 guineas, advanced to 12,000 guineas, and that a Cotes portrait jumped from 820 guineas to 2,150 guineas. He had been a bit wilful over his Beechey portrait of *Mrs. Farthing*. First, in 1901, this had been sold as a Hoppner for 8,000 guineas, and in 1917, when Hoppner was altered to Beechey, Lord Curzon bought it for 4,600 guineas, although some people were beginning to doubt whether Beechey, after all, had much to do with the

portrait. On December 22, 1927, these doubts had grown stronger and the work fell at 1,900 guineas.

But the sale on July 18, 1930 vindicated even his wilfulness. In 1907, for example, he insisted on giving 1,500 guineas for a portrait akin to the famous Hoppner *Lady Waldegrave*, which in the Woods sale, the year before, had realized 6,000 guineas—the renowned picture which “Old Woods” had bought for only 23 guineas in 1881 because nobody would bid 24 guineas. Lord Curzon frankly called his version *Lady Waldegrave*, from its colourable resemblance to the Simon Pure, and it certainly is an attractive picture. It appeared as such in the sale and Mr. William Frost counted himself fortunate to win it at 2,200 guineas. Entering the sale-room as “Mr. Everett” in 1907 Lord Curzon gave 2,600 guineas in the Dashwood sale for Reynolds’s engaging *Lady Dashwood and Child*, and for this Mr. Howard Young paid 4,400 guineas. Another Reynolds portrait of a *Girl with a Goldfinch* which Lord Curzon acquired in 1911 for 360 guineas, was advanced by Mr. William Frost to 1,500 guineas. In the same year, as “Mr. Crawshaw,” he bought for 600 guineas a finished sketch by Gainsborough of his *Market Cart*. This rose to 1,350 guineas (F. Sabin) and it was understood at the sale that no money was lost over the charming Gainsborough portrait of *Lady Impey*, which brought 4,000 guineas. Lord Curzon made fewer incursions into the Old Master market, but a panorama landscape by P. de Koninck and J. Lingelbach vindicated him by increasing from 210 guineas in 1906 to 900 guineas. I find it amusing to recall that the late Marquess bought this under the *nom de vente* of “Mr. Cohen.”

XXII

The statesman’s connexion with the Rembrandt portrait of a sad old man, destined to bring 19,000 guineas, was only hereditary.

This half-length figure of a sitter in melancholy self-communion used to be considered as that of Rembrandt's friend and physician, Ephraim Bonus, and a later Dutch authority has tried to prove that Frans Banning Cocq, the Captain of the Guard in the famous composition of *The Night Watch*, is intended, but this officer would be a younger man in 1637-8 than the one painted in this Scarsdale picture. The portrait was apparently bought at the John Barnard sale, 1761 (five years before the institution of Christie's) for about 200 guineas, by Sir Nathaniel Curzon, who was raised to the peerage on June 9 of that year. This family Christian name was first borne by the baronet who died in 1719 whose wife, Sarah, was the daughter of William Penn of the famous Quaker family. When Lord Curzon then was buying his pictures under a disguised name he might have thought of "Penn" instead of "Cohen." "Prudence," too, one of the supporters of the Scarsdale Arms, would also have been appropriate, but the mind instantly rejects any alias suggestive of the second supporter—"Liberality."

The parson-peer, Lord Curzon's father, had lent this portrait of *An Old Man* to the famous art exhibition of treasures at Manchester in 1857; again to Leeds in 1868; and to the special Rembrandt display at Burlington House in 1899, where it hung next to the small old man's portrait lent by Sir Francis Cook from the Doughty House collection. In the dearth of available works by the master, this Scarsdale picture received much notice. Not of the quality of the Holford array, it, nevertheless, was held to be excellently sold when Mr. Arnsby Wilson of the Savile Gallery (who won the *Old Warrior* 15,600 guineas portrait sent to Christie's by the wife of an admiral in 1929) was defeated at 19,000 guineas. The veteran collector who won it has been a prominent figure in the auction arena during all my time of forty-two years' frequenting of art sales. In common with Lord Curzon, however, he has a preference for anonymity, and, at the sale, his name was announced as "Mr. Hopkins."

The rest of the older Scarsdale pictures were comparatively unimportant. A small Claude picture of a *Tower on the Tiber* was evidently added to the collection at the same time as the Rembrandt. It possibly belonged to the eminent physician Dr. Mead, who should be eternally remembered for attending gratuitously all men of learning "including the clergy." When the doctor died there was a sale of his books at Baker's, lasting fifty-seven days in 1754-5. As these brought only £5,496 15s., those were the Test Match days of auctions. Although the bidding for this Claude landscape began at only 20 guineas on July 18 it reached 1,150 guineas.

It was fitting that the few pictures sent from the old Whittingehame home of the late Earl of Balfour should be sold on the same day as those from Lord Curzon's family home. Chief among these was a signed panel by Jan van Goyen of *A View of Dordrecht*, for which Mr. Goudstikker gave 2,600 guineas; a landscape by Salomon van Ruisdael bringing 400 guineas.

XXIII

I now come to that wonderful Hobbema landscape, sent by the Earl of Feversham, which, in attaining 16,000 guineas, established an English auction maximum for a work by this once neglected master. We know that he was buried as a pauper in 1709 and that his countrymen continued to underrate his art for some time afterwards, five of his masterpieces, sold in Holland between 1735 and 1756, totalling only £6. Old Crome, who worshipped his divine art, probably saw the enchanting landscape which fetched 400 guineas in the Sir George Young sale at Christie's in 1806. This was the first Hobbema eventually to top 1,000 guineas, as in the Harman sale, 1874, Baron Arthur de Rothschild gave 1,850 guineas for it and bequeathed it to the Louvre. As for the magnificent *Avenue Middleharnis* in our National Gallery, worth at least £50,000 to-

day, it was bought at a local sale at Sommelsdijk by an enterprising town clerk for 25½ florins and then presented to the Middel-harnis Town Hall. On condition that it was replaced by a copy it was allowed to leave Holland in 1822 at the price of 1,000 florins. Next, it emerged at a sale in Edinburgh in 1828, when it fetched 195 guineas; joining Sir Robert Peel's collection at £800.

The first time a Hobbema reached £10,000 was in the great Dudley sale, 1892, when the magnificent wooded landscape with cattle realized 9,600 guineas, and straightway passed into the Otto Beit collection. I shall never forget the Field sale in the following year. The bidding had reached 4,000 guineas for a small work by the master. Martin Colnaghi, William Agnew, Sedelmeyer of Paris, with his dandy son-in-law, Fischhof, and the rest seemed to be waiting for each other. I was sitting under Old Woods, and, as he looked at me, I thought that I saw both an appeal and a challenge. I promptly said: "4,100 guineas." The crowd literally stood over me, as, although I had been a diligent frequenter of Christie's for over five years, I had never made a bid before. For a few agonizing seconds it looked as if the Hobbema would be knocked down to me—to me, if you please, just as much a pauper as ever Hobbema was. Mercifully, Martin Colnaghi, after doing a jig in front of me, went on; winning the picture at 4,500 guineas for Sir Samuel Montagu, afterwards Lord Swaythling.

As for the little Hobbema panel for which Lockett Agnew gave 9,200 guineas on May 3, 1902, I believe it to be identical with the work forming part of the munificent George Salting bequest to the nation in 1910. This remarkable man's possessions were worth many hundreds of thousand pounds at his death yet he had amassed them most shrewdly. In fact Lockett Agnew once told me that Salting, with an income of £200,000 a year, lived, and contrived to buy his treasures "on the interest" of this income, *i.e.*, £10,000 a year. The English auction-room maximum which the Feversham Hobbema was set to beat was that 15,000 guineas masterpiece, now

in America, which was imported by Zachary to England in 1825 for 600 guineas. For over fifty years it was in the collection of Frederick Perkins, the brewer, at whose sale in 1890 the price was 3,300 guineas. When offered in 1913 in the Oppenheim sale it advanced to 15,000 guineas. The contest on July 18 for the Fever-sham masterpiece of the pauper-painter's art began at 4,000 guineas, and ended triumphantly at 16,000 guineas—the bid of Messrs. Knoedler who bought the world-renowned Jan Six Hobbema at Amsterdam two years ago.

XXIV

As this memorable dispersal on July 18 brought a gross total of over £106,000 it stood out in the chronicles of 1930. It began with some pictures sent from Northwich by Mr. George Wilbraham (whose Elizabethan cup bringing the extraordinary price of 3,300s. an oz. is duly noted in the silver section) among which were several very marketable Dutch works. The buyer of the late Earl of Balfour's Van Goyen at 2,600 guineas, Mr. Goudstikker, gave 100 guineas more than this for a 1648 large panel view of *Antwerp from the Scheldt*, and 1,300 guineas also for Jacob van Ruisdael's 1647 panel of *The Outskirts of a Village*; adding to his "bag" by taking, at 1,900 guineas, Salomon van Ruisdael's 1649 *Ferry Boat*. Mr. E. Parsons speculated in a Rembrandt portrait-bust of a man wearing a large wide-brimmed hat, at 1,050 guineas. Among the various properties was a decorative picture by François Boucher illustrating the myth of *Jupiter wooing Calisto* in the guise of Diana. Signed, and dated 1759, this voluptuous picture is ten years earlier than the larger oval in the Wallace collection, which was once sold for only 13 guineas but bought in 1872 for Sir Richard Wallace at £700. Such a sum does not go far to-day when a fine Boucher is in the market, and Mr. Howard Young had to pay 4,000 guineas.

The Wilbraham Salomon van Ruisdael, just mentioned, was much exceeded by the *River Scene* sent from Cumberland by Mr. Gilfrid Hartley, for which Messrs. Gooden & Fox gave 3,200 guineas.

Considerable interest was shown also in a pair of Romney portraits which had been at Zeals House, Wilts, since they were painted in 1779. Acting for Mr. F. L. Jack, Mr. Alec Martin bought at 4,000 guineas, the male portrait of the pair, representing that William Chafyn-Grove who was M.P. for Weymouth, 1774-81. The portrait of his wife perhaps did not equal expectations in reaching 6,500 guineas.

XXV

Although Christie's held a literally extensive sale on July 31 and August 1 to oblige those clients possessing pictures of unpretentious quality, which they desired should take their chance in the open market, the season, which had scintillated until it glowed, came really to its dramatic close in the triumph of Rembrandt and Hobbema, as related. Yet there were moments in the penultimate sale on July 25 which showed that professional collectors never abate their ardour. Two small portraits appeared, properly ascribed to that Joos Cleve who died of chagrin in 1556 at the early age of thirty-six because he had come to England (on the advice of Antonio Mor) hoping for the patronage of Philip II, who, however, being Titian-mad at the time, would have none of him. Poor Cleve was already known to his brother-artists in Holland as "Zotte" Cleve on account of his "swollen head." He therefore faded out under this cold treatment. But he was unquestionably a gifted artist, and, in the Holford sale, we saw a beautiful *Holy Family* by him bring 5,300 guineas. It was not surprising then that the market competed for this pair of panels, which eventually reached 1,150 guineas (Duits). Fantin-Latour, too, received

another auction welcome, and a pair of his rose rhapsodies fetched 1,150 guineas between them. Birket Foster also showed that no changes or chances of taste or fortune affect the appreciation of his idyllic water-colours, and that later Victorian, Richard Sickert, A.R.A., was represented by a picture bringing 420 guineas, whereas nobody would give more than 130 guineas for Alma-Tadema's moving *memento mori*, *The Mummy*. Up to the last, the market was ready for any sporting pictures of merit, and a Herring portrait of *George Mure*, Master of the East Surrey Foxhounds between 1828 and 1845, surprised the competitors themselves when Messrs. Ellis & Smith gave 800 guineas for it. There are many superb portraits by the Old Masters in the National Gallery, yet I, for one, would dearly love to see a room full of portraits of those grand Old Masters of Hounds who did so much for Old England.

DRAWINGS AND PICTURES
BY OLD MASTERS

DRAWINGS AND PICTURES BY OLD MASTERS

DRAWINGS

Sale, November 22nd 1929, Lot 59

T. ROWLANDSON

BOODLE'S CLUB FETE AT RANELAGH TO GEORGE III, 1802

15½ by 23 in.

Mentioned in *Thomas Rowlandson, His Drawings and Watercolours*, by A. P. Oppé, p. 19.

Illustrated in *Famous Watercolour Painters: Thomas Rowlandson*, by Osbert Sitwell; *Confessions of an Incurable Collector*, by Desmond Coke, plate 18.

Reproduced in *The Connoisseur*, December 1927, p. 209.

£472 10s.

Purchased by Messrs. Frank T. Sabin, of Bond Street, W.1



Sale, February 28th 1930, Lot 50

J. M. W. TURNER, R.A.

BONNEVILLE, SAVOY

A view looking over a bridge down a straight road, with a castle on a hill and lofty mountains beyond; a girl leaning over the bridge in front: the ruins of a castle on the left.

Signed, and dated 1817.

12 by 17 in.

Engraved by Davies in *The Bijou*, 1828.

From the Collection of Miss Julia Swinburne.

Exhibited at Burlington House, 1887.

See Sir Walter Armstrong's *Turner*, p. 243.

£1,575

Purchased by Messrs. Leggatt Bros.



PICTURES

Sale, June 20th 1930, Lot 64

SCHOOL OF FRA ANGELICO

THE MADONNA

In pink and blue robes, seated, nurturing the Infant Saviour.

Gold background.

Arched top, on panel; 41 by 21 in.

Purchased by G. Bellesi, Esq.

£1,575



Sale, June 27th 1930, Lot 17

BARTHEL BEHAM

PORTRAIT OF A GENTLEMAN, AGED 54; AND PORTRAIT OF
HIS WIFE, AGED 24

A pair.

He is in black embroidered doublet, showing white muslin shirt at the neck, black cloak with long sleeves, gold chain entwined in his hair, and wearing a black cap, holding a scroll in his right hand. She wears a black silk dress, cut low at the neck, and with long sleeves, white frills at the wrists, white head-dress falling over her right shoulder and on to her left, gold chain round her neck with pendant jewel, her hands crossed in front.

With coats of arms and date 1534.

On panel; $24\frac{1}{2}$ by $18\frac{1}{2}$ in.

Formerly in the Collection of the Emperor of Austria at Schloss Laxenburg, and sold during the Revolution in 1848.

From the Collection of Sir W. Cuthbert Quilter, 1909.

Purchased by Messrs. Pawsey & Payne.

£1,102 10s.



Sale, December 20th 1929, Lot 109

A. VAN BEYEREN

A DISH OF FRUIT, A NAUTILUS CUP, A LOBSTER, WINE-GLASSES, AND
OTHER OBJECTS OF STILL LIFE ON A TABLE

Signed, and dated 1663.

35½ by 32½ in.

Purchased by Messrs. Asscher & Welker.

£777



Sale, July 18th 1930, Lot 61

FRANCOIS BOUCHER

JUPITER AND CALISTO

Jupiter, in the form of Diana, seated on the ground in a tiger-skin and a blue mantle, caressing the Nymph Calisto, who lies facing the spectator, and is taking out an arrow from a quiver brought by Cupid, who also holds an arrow; an eagle and two Cupids among trees above; pink drapery and dead birds on the left; woody landscape background.

Signed, and dated 1759.

23 by 27½ in.

From the Collection of Edward Timson, Esq.

Purchased by The Howard Young Galleries, Ltd.

£4,200



Sale, July 11th 1930, Lot 26

LUCAS CRANACH

PORTRAIT OF THE DUKE OF SAXONY

In red and black tunic over a white shirt, with embroidered bands round the neck, black cloak, holding the hilt of his sword in his left hand; a band of pinks with a feather in his hair.

On panel; 23 by 16 in.

From the Bernal Collection, 1855.

£1,890

Purchased by Messrs. M. Knoedler & Co.



Sale, May 9th 1930, Lot 127

SCHOOL OF VAN EYCK

SAINT VERONICA

In white dress, kneeling, holding the handkerchief with the impression of the head of Our Saviour, a male and female Saints kneeling in the foreground, and other figures with children in the background.

On panel; 44 by 38 in.

From the Collection of Edward Eyre, Esq., 1824.

£945

Purchased by Messrs. Asscher & Welker.



Sale, June 20th 1930, Lot 128

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF CHARLES ROUSSEAU BURNEY, ESQ. SON OF
RICHARD BURNEY, ESQ., OF BARBORNE LODGE

Half length, facing the spectator, in scarlet coat with rolled collar and silver buttons, white frills at the neck and wrists, powdered hair, holding some music in his right hand; green curtain background.

29½ by 24¼ in.

Purchased by Messrs. M. Knoedler & Co.

£4,620



Sale, March 7th 1930, Lot 41

T. GAINSBOROUGH, R.A.

PORTRAIT OF DAVID MIDDLETON, ESQ. (1703-1785), SURGEON-
GENERAL TO THE ARMY AND SURGEON TO GEORGE III

Bust slightly turned to the right, facing the spectator, in light brown coat, with yellow vest embroidered with flowers, white stock and frills, his grey hair curly and falling on to his shoulders, his right hand in his vest.

29½ by 24½ in.

Exhibited at the National Portrait Exhibition, 1867, No. 643; the Grafton Galleries, 1911, No. 57.

See Mrs. Jameson's Catalogue, No. 125; Sir Walter Armstrong's *Gainsborough*, p. 199.

This Portrait was formerly known and exhibited as a likeness of Dr. Franklin.

Purchased by The Savile Gallery. £1,365



Sale, July 18th 1930, Lot 13

JAN VAN GOYEN

A VIEW OF ANTWERP FROM THE RIVER

The River Scheldt flowing across the foreground with fishermen drawing a net, and ferryboats in full sail laden with figures; the cathedral with the buildings of the town seen across the river; stormy clouds.

Signed with initials, and dated 1648.

On panel; 34 by 47 in.

Exhibited at the British Institution, 1838, No. 145.

See Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. viii, No. 7.

£2,835

Purchased by J. Goudstikker, Esq., of Amsterdam.



Sale, July 18th 1930, Lot 70

JAN VAN GOYEN

A VIEW OF DORDRECHT FROM THE RIVER

The river flows across the foreground, with a barge in full sail ladened with figures; other sailing-boats and rowing-boats with fisher-folk; in the centre across the river is seen the great church and buildings of the town; blue sky breaking through storm clouds.

Signed with initials, and dated 1651.

On panel; $26\frac{1}{2}$ by $38\frac{1}{2}$ in.

£2,730

Purchased by J. Goudstikker, Esq., of Amsterdam.



Sale, May 9th 1930, Lot 22

JAN VAN GOYEN

MILKING TIME

A view over low-lying country, with a woman milking a brown cow on a mound in the foreground; a dog and other cows grouped around; in front a stream with reeds; a church and windmill in the distance; showery weather.

Signed with monogram, and dated 1642.

On panel; 23 by 31 in.

£1,312 10s.

Purchased by J. Goudstikker, Esq., of Amsterdam.



Sale, June 27th 1930, Lot 36

FRANCESCO GUARDI

THE PIAZZA OF ST. MARK'S, VENICE

A view of the Piazza, looking towards the Campanile and Basilica of St. Mark's, with booths and numerous figures.

12 by 20 in.

£1,470

Purchased anonymously.



Sale, July 25th 1930, Lot 168

J. F. HERRING, SEN., 1831

PORTRAIT OF GEORGE MURE, ESQ., OF HERRINGSWELL, MASTER
OF THE EAST SUFFOLK FOXHOUNDS, 1828 TO 1845

In scarlet coat, riding a hunter; a whipper-in and huntsmen in the background.

27½ by 35½ in.

£840

Purchased by Messrs. Ellis & Smith.



Sale, February 21st 1930, Lot 125

J. F. HERRING, SEN., 18₄₅

THE GLASGOW AND LONDON ROYAL MAIL ON THE ROAD

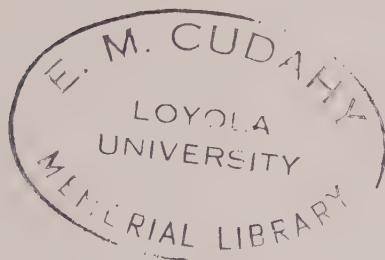
23 $\frac{1}{2}$ by 32 $\frac{1}{2}$ in.

£819

Purchased by Messrs. M. Knoedler & Co.



D



Sale, July 18th 1930, Lot 89

MEINDERT HOBBEEMA

A LANDSCAPE, WITH A BROAD ROAD, AND A SPORTSMAN

A rural scene, with a sportsman, gun on shoulder, accompanied by a villager and dog, walking by a cluster of lofty trees on a broad road in the centre. A third man is seen at the end of the road, bounded by trees, amidst which is a house. On the left are two cottages among trees, at the door of one of them is a woman. On the opposite side is a meadow, enclosed by bushes and palings, and bounded by a thick grove of high trees. The appearance is that of a summer's day, varied by occasional showers.

Smith says: "This capital production may be classed among the master's best works."

Signed, HOBBEEMA.

37 by 50 in.

Exhibited at the British Institution, 1840; York, 1879; Exhibition of Dutch Art, Burlington House, 1929, No. 129; Manchester, 1929.

See Smith's *Catalogue Raisonné*, Sup. No. 26; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. iv, No. 119.

£16,800

Purchased by Messrs. M. Knoedler & Co.



Sale, June 27th 1930, Lot 47

JOHN HOPPNER, R.A.

PORTRAIT OF MISS CHARLOTTE AUGUSTA PAPENDIEK,
WHEN A CHILD

Eldest daughter of Christopher Papendiek, Esq., born November 30th, 1783; married, firstly, in 1802, Thomas Oon, a Russian merchant, and, secondly, the Right Hon. Joseph Planta, M.P. for Hastings; died April 13th, 1854.

Three-quarter length facing the spectator.

In white muslin frock cut low at the neck, with short sleeves, large blue sash, white muslin mob cap trimmed with blue bows, her hands clasped in front; a background of blue sky with sun breaking through clouds.

Painted in 1788.

30 by 24½ in.

Exhibited at the Grosvenor Gallery, 1913-14, No. 84; Vienna, 1927.

Illustrated and described in W. Mackay and W. Roberts's *John Hoppner, R.A.*, pp. 196-7.

Engraved by H. Scott Bridgwater.

Purchased by Messrs. Duveen Bros.

£14,700



Sale, July 18th 1930, Lot 99

JOHN HOPPNER, R.A.

PORTRAIT OF LADY WALDEGRAVE

Half length turned to right, in blue dress cut low at the neck and with long sleeves, gauze fichu, black sash with gold buckle, a black riband tied round her neck, blue and white drapery in her hair, which falls in ringlets on to her shoulders; landscape, red curtain, and architectural background.

29 by 24 in.

Purchased by Messrs. Frost & Reed, Ltd.

£2,310



Sale, May 30th 1930, Lot 144

JAN VAN HUYSUM

FLOWERS IN A TERRA-COTTA VASE

Poppies, roses, tulips, iris, carnations, delphiniums, stocks, peony, convolvuli, auriculas, with other flowers in a sculptured vase on a stone ledge with a bird's nest in front.

Signed.

On panel; 31 by 23½ in.

£1,995

Purchased by Messrs. Leggatt Bros.



Sale, February 28th 1930, Lot 100

SIR THOMAS LAWRENCE, P.R.A.

PORTRAIT OF LADY ELIZABETH WHITBREAD, WIFE OF SAMUEL
WHITBREAD, ESQ., ELDEST DAUGHTER OF THE 1ST EARL GREY

In black silk dress cut low at the neck, and short sleeves, white fichu and white frills; her powdered hair, trimmed with white ribbon, falls in ringlets on her shoulders, a gold chain round her neck to which is attached a gold heart; seated in an armchair resting her head on her right hand.

29½ by 24½ in.

Exhibited at the Whitchurch Art Exhibition.

See Sir Walter Armstrong's *Lawrence*, p. 170.

£3,360

Purchased by the Rt. Hon. Earl Grey.



Sale, May 9th 1930, Lot 14

CLAUDE LE LORRAIN

JUPITER AND EUROPA

An extensive bay, with the walls and lofty towers of the city of Crete on the left; on the seashore in front Jupiter, under the form of a white bull, is crouched, while Europa seats herself on his back; she is attended by three nymphs who decorate the god with flowers, while a fourth is walking towards the centre holding flowers in her garment; a number of oxen and goats, the herds of Agenor, are browsing on the left.

37 by 47 in.

From the Collection of Sir Joshua Reynolds, P.R.A.

See Smith's *Catalogue Raisonné*, vol. viii, No. 111.

Engraved by F. Vivares, 1771.

£1,312 10s.

Purchased by J. Goudstikker, Esq., of Amsterdam.



Sale, June 27th 1930, Lot 56

NICOLAUS MAES

A WOMAN PLUCKING A DUCK

An interior, with a young peasant woman, in crimson dress with dark apron, seated by a table plucking poultry, and turning towards a youth, who stands by a window with arms folded; in front are culinary utensils and vegetables on the floor.

Signed, and dated 1655.

25½ by 33½ in.

See Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 49.

£1,890

Purchased by W. E. Dults, Esq.



Sale, Dec. 13th 1929, Lot 47

BEN MARSHALL

PORTRAIT OF "GRIMALKIN"

Foaled in 1808, by Chance out of Jemima, bred by Mr. T. Duncombe, stud manager to the Prince of Wales. Winner of the Doncaster Cup, 1811, and of the Jockey Club Plate, 1812; acquired by the 5th Duke of Rutland, who, in 1814, sold him to the Emperor of Austria for 1,700 guineas, and in turn became the property of Ferdinand Graf Trauttmansdorff, who was uncle to the Austrian Ambassador to England.

The horse is seen on a course, probably at Newmarket, with jockey up, and is held by the trainer, who stands with his back to the spectator taking instructions from the owner who is mounted on a bay hack; between them is a gentleman, book and pencil in hand, standing in the judge's box.

Signed, and dated 1814.

40 by 50 in.

Purchased by Francis Harvey, Esq.

£3,255



Sale, February 21st 1930, Lot 106

BEN MARSHALL

PORTRAIT OF "PRIAM"

Winner of the Derby and St. Leger, 1830, Goodwood Gold Cup, 1831, and other races.

Priam, foaled in 1827, was bought as a colt by Mr. Chifney, who sold him to Lord Chesterfield.

Lord Jersey had the offer of him, when a yearling, but declined it, thinking he would put out ring-bones. He was purchased by the Americans for a very large sum, together with "Trustee" (a good son of "Catton"), "Margrave," and "St. Giles"; and so great was the rage for his services that, in his first season, he had one hundred mares at 50 guineas each; but the end came at last, and the Messrs. Tattersall were informed, the year before he died, that he was stone blind, and would be sold for 200 sovereigns.

The famous racehorse standing on the Downs at Epsom, with Sam Day up, and with Mr. Sam Chifney, the trainer, standing with his back to the spectator, holding the horse by the leading rein and turning towards a groom who stands by his side holding a loin cloth and a wine bottle; in the background is seen the Grand Stand at Epsom, with a panoramic view of the racecourse lined by numerous figures.

Signed, and dated 1830.

27½ by 35½ in.

See *Portraits of Celebrated Racehorses*, by T. H. Taunton, M.A., vol. iii, pp. 65-70.

Purchased by Messrs. M. Knoedler & Co.

£1,312 10s.



Sale, July 18th 1930, Lot 21

SIR ANTONIO MOR

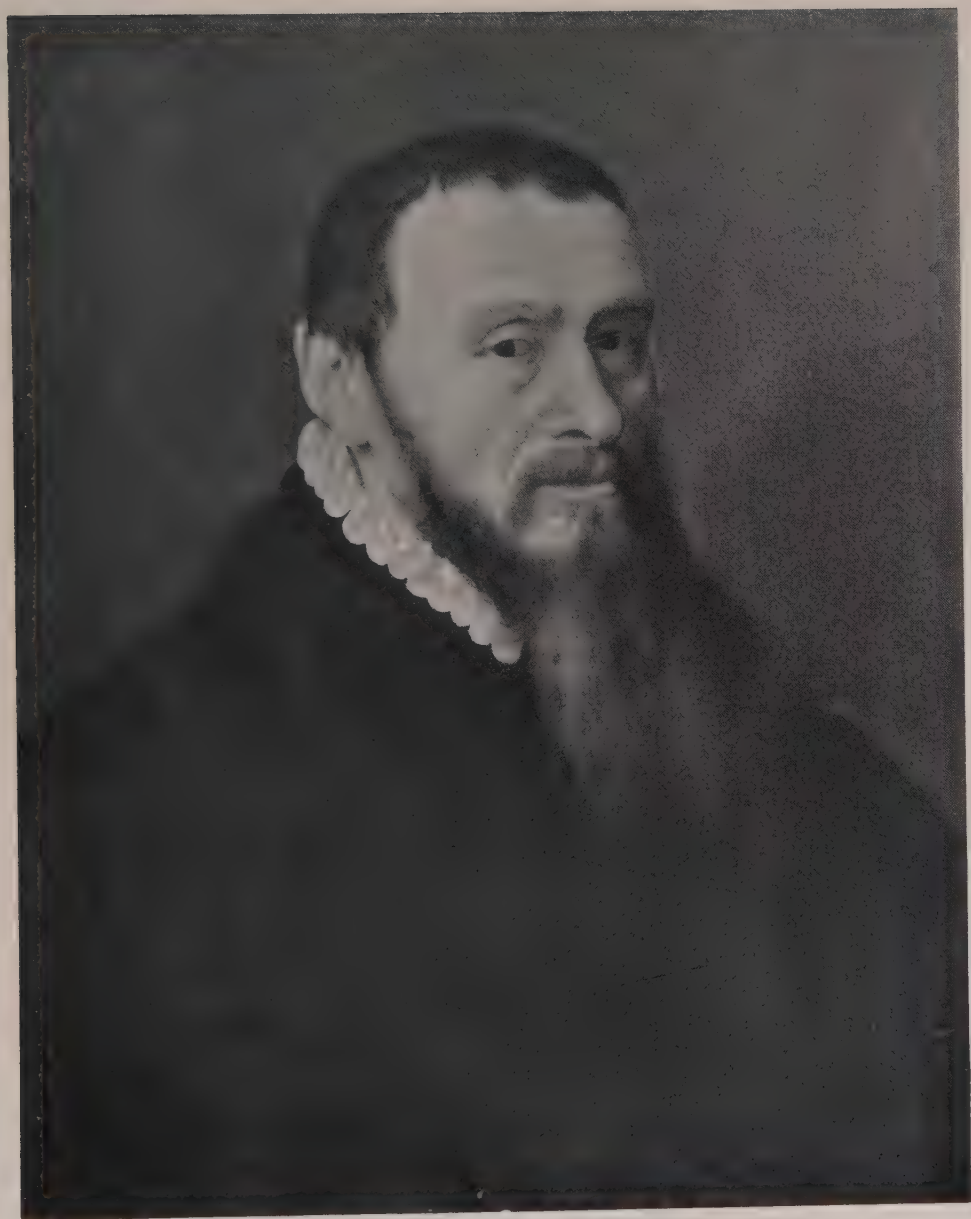
PORTRAIT OF A GENTLEMAN

Bust, turned to left facing the spectator, wearing pointed beard and moustache, black coat, and small white ruff.

On panel; 22 by 16½ in.

Purchased by The Savile Gallery.

£840



Sale, February 28th 1930, Lot 109

GEORGE MORLAND

MORNING: HIGGLERS PREPARING FOR MARKET

Outside a thatched stable a farmer is seated on some wooden steps, wearing brown coat and red vest, fastening his knee breeches; his wife, in pale blue skirt and white muslin mob-cap, with a child by her side, is pouring out some liquor from a bottle; a young peasant is leading a horse out of the stable, and a farm-cart is seen in the background laden with baskets; two pigs near a sty in front.

Signed, and dated 1791.

27 by 35½ in.

From the Collection of Louis Huth, Esq., 1905.

See R. Richardson's *Morland*, p. 33.

Engraved by D. Orme.

£6,825

Purchased by Messrs. Arthur Tooth & Sons.



Sale, February 28th 1930, Lot 121

GEORGE MORLAND

THE DESERTER PARDONED

An officer in scarlet coat standing in a landscape holding the hand of a young woman, who kneels before him, in white dress and black hat, thanking him for the release of her husband, who stands on the left, hat in hand; a child clasps her father by the right leg; under an old tree, in the background, some soldiers are parading.

Signed, and dated 1792.

No. 4 of a series of four, engraved under the title of "The Deserter."

20½ by 17 in.

Exhibited at the Art Treasures Exhibition, Manchester, 1857.

From the Collection of Hare Townsend, Esq.; the Collection of Christopher Bushell, Esq., 1906.

Engraved by G. Keating.

Purchased by Messrs. Gooden & For, Ltd.

£5,250



Sale, February 28th 1930, Lot 125

GEORGE MORLAND

THE RETURN FROM SHOOTING; OR THE SPORTSMAN'S
RETURN

A scene outside the "Bell Inn," with a young sportsman, holding a gun and dead hare, entering the door, followed by two dogs; a man (the artist), seated in a hut and holding a cobbler's knife, is addressing the young sportsman; on the left a white saddled pony stands by the side of a tree, while a young peasant is unlooping the reins from a nail; a farm-cart in the background.

Signed, and dated 1792.

25 by 29½ in.

From the Collection of Mrs. Ashton.

See R. Richardson's *Morland*, p. 2.

Engraved by W. Ward, A.R.A.

Purchased by Messrs. Frank T. Sabin, of Bond Street, W.1 £2,625



Sale, February 21st 1930, Lot 93

GEORGE MORLAND

OUTSIDE THE "BULL'S HEAD"

An old thatched country inn, with a peasant seated before the door drinking a jug of beer; by his side stands a peasant, in brown smock, smoking, leaning on a staff; in front, by an old wooden table, a girl, in blue bodice with white apron, converses with two peasants; an old oak in full foliage in the background.

Signed, and dated 1790.

27½ by 35½ in.

£2,520

Purchased by Messrs. Ellis & Smith.



Sale, December 13th, 1929, Lot 40

J. VAN OS

FLOWERS AND FRUIT

Roses, hollyhocks, iris and pinks in a sculptured vase, black and white grapes, peaches, melon, plums, and bird's-nest on a slab.

Signed.

On panel; $34\frac{1}{2}$ by $27\frac{1}{2}$ in.

£735

Purchased by W. M. Sabin, Esq.



Sale, May 9th 1930, Lot 47

ISAAC VAN OSTADE

A WINTER SCENE

A view along a frozen river, with numerous persons enjoying the amusement of the season; in front is a man pushing a sledge laden with a large carboy, a boy amusing himself with a small sledge, and a bay horse harnessed to another sledge, near which are some people in conversation; on rising ground on the left are some old buildings, with a waggon and figures outside an inn; a church and windmill in the background.

Signed, and dated 16—.

42½ by 64 in.

See Smith's *Catalogue Raisonné*, Supp. No. 6; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. iii, No. 92.

£2,100

Purchased by J. Goudstikker, Esq., of Amsterdam.



Sale, February 28th 1930, Lot 148

REV. M. W. PETERS, R.A.

LYDIA

“ This is the mould of which I made the sex.
I gave them but one tongue to say us nay,
And two kind eyes to grant.”

Dryden.

A young woman reclining in bed gazing at the spectator, her bosom uncovered, her left hand on the quilt, wearing a white muslin cap adorned with broad pink ribbons; green curtain background.

24½ by 29 in.

See Lady Victoria Manner's *Matthew William Peters, R.A., his Life and Work*, p. 54.

Purchased by A. V. Clements, Esq.

£1,365



Sale, February 21st 1930, Lot 135

JAMES POLLARD, 1833

THE DERBY, 1833; AND THE GOODWOOD CUP, 1833

A pair.

14 by 24 in.

£1,680

Purchased by Messrs. M. Knoedler & Co.



Sale, June 20th 1930, Lot 107

SIR HENRY RAEBURN, R.A.

PORTRAIT OF MISS MARGARET INGLIS, AFTERWARDS MRS.
ALVES, OF EDINBURGH

Half length, slightly turned to the right, facing the spectator, in brown dress opened V-shape at the neck, and with white lace collar, silver buckle at the waist, her dark hair done in ringlets.

29½ by 24½ in.

Purchased by William B. Paterson, Esq.

£7,140



Sale, July 18th 1930, Lot 109

REMBRANDT VAN RYN

PORTRAIT OF AN OLD MAN

Half-length figure turned to right facing the spectator, wearing thin white beard and moustache and white hair; in black dress and cloak thrown back over his shoulders, pleated white lawn ruff and white frills at the wrists, large broad-brimmed black hat, seated, resting his right arm on a chair, and holding his gloves in his left hand; the chair is upholstered in brownish red leather, with brass studs; strong light falls from the right on to his face and hands.

Signed on the top left of canvas REMBRANDT f.

Painted about 1637-38.

34 by 28 in.

From the Collection of John Barnard, Esq., 1761, entitled, "Ephraim Bonus."

Exhibited at The Art Treasures Exhibition, Manchester, 1857, No. 684; Leeds, 1868, No. 802; Burlington House, 1899, No. 12.

See Smith's *Catalogue Raisonné*, vol. vii, No. 352; Dr. W. Bode's *Rembrandt*, pp. 497, 582, No. 167; Dr. Hofstede de Groot's *Catalogue of Dutch Painters*, vol. vi, No. 740; W. R. Valentiner's *Klassiker der Kunst, Rembrandt*, p. 251.

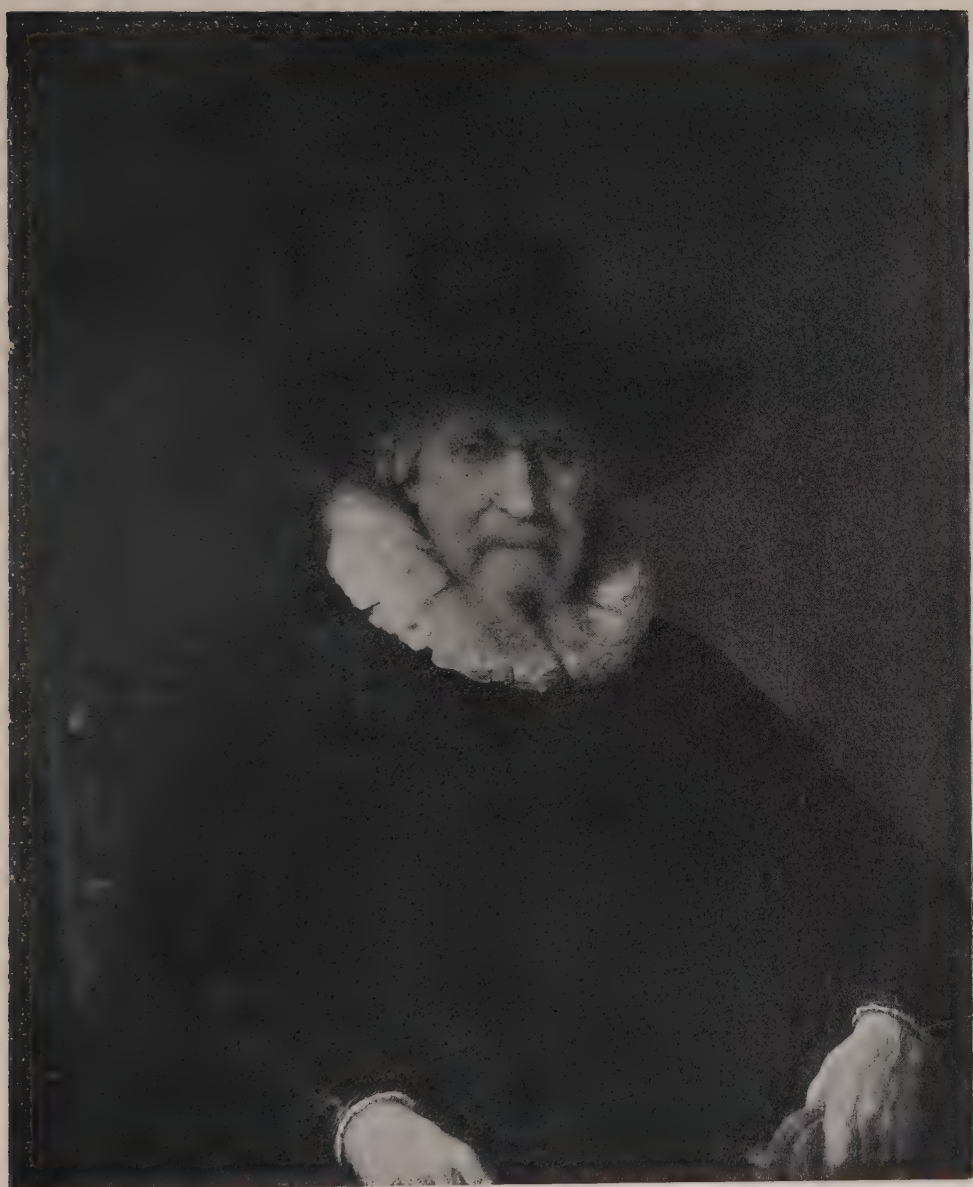
Mentioned by Wurzbach, No. 240; by Dutuit, p. 48, No. 311; by Michel, pp. 305 and 556 (233, 433).

Illustrated and described in Dr. W. Bode and Dr. Hofstede de Groot's *Complete Work of Rembrandt*, vol. iv, p. 276.

Engraved in mezzotint by R. Houston in 1757, and by Ch. Phillips.

Purchased Anonymously.

£19,950



Sale, March 14th 1930, Lot 90

REMBRANDT

PORTRAIT OF A MAN

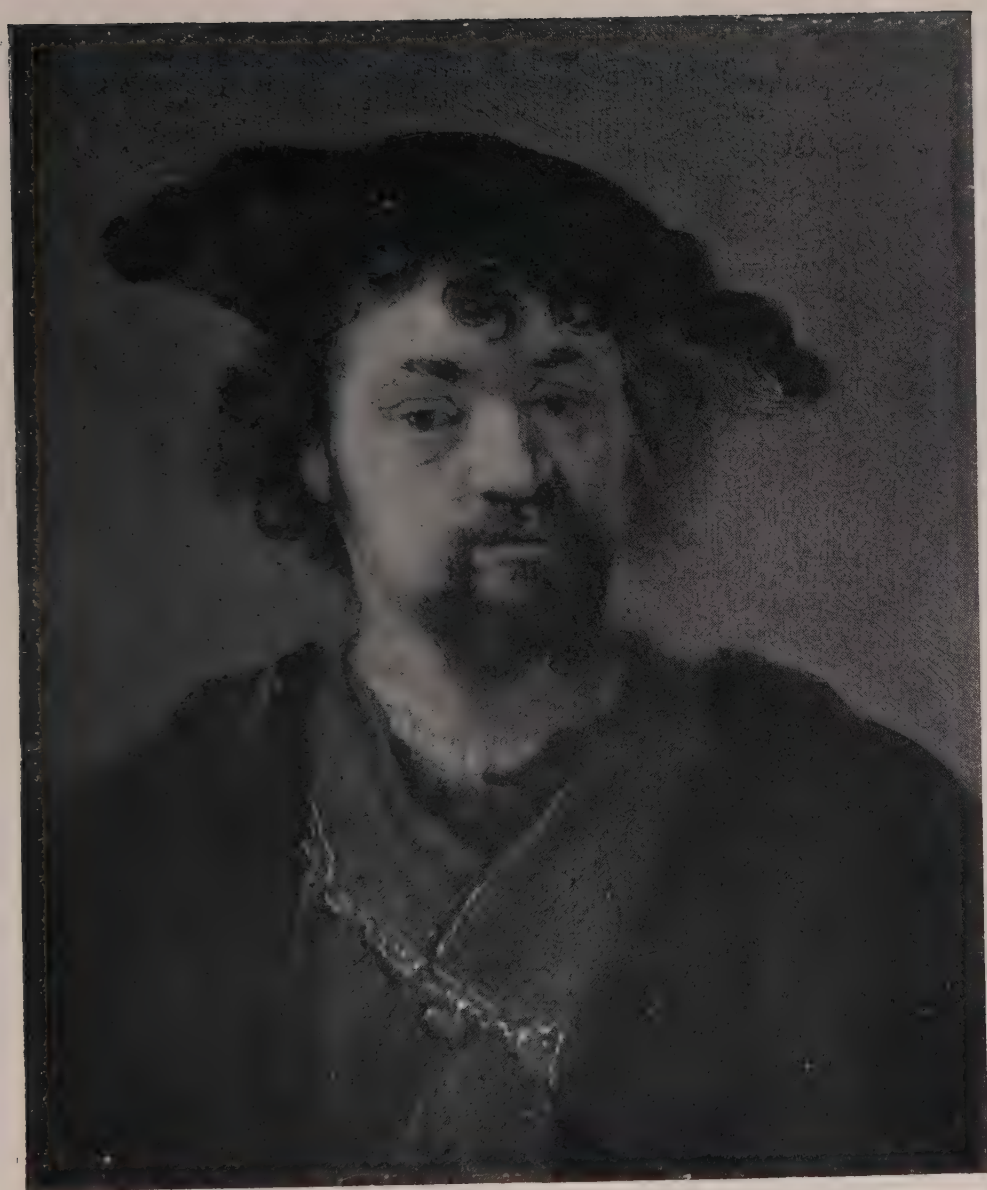
With dark curly hair, moustache and pointed beard, a gold chain over a mauve tunic, dark cloak and cap.

Signed, and dated 1645.

On panel; 8 by 6½ in.

Purchased by Messrs. Asscher & Welker.

£1,365



Sale, July 18th 1930, Lot 111

SIR JOSHUA REYNOLDS, P.R.A.,
PORTRAIT OF LADY DASHWOOD AND CHILD

Mary Helen, wife of Sir Henry Watkin Dashwood, Bart., daughter of John Graham, Esq., of Kinross (painted at the age of twenty), and her son, Henry George Mayne Dashwood.

Half length, to right, in dark blue dress with white fichu, caressing her infant son, who is seated on her lap, in white lace drapery; red curtain background.

Painted in 1784.

29 $\frac{1}{4}$ by 24 $\frac{1}{4}$ in.

Exhibited at the Royal Academy, 1784, No. 112; the National Portrait Exhibition, 1867, No. 696.

From the Collection of Sir George Dashwood, Bart., 1907.

See Graves and Cronin's *Sir Joshua Reynolds, P.R.A.*, vol. i, p. 231; Sir Walter Armstrong's *Sir Joshua Reynolds, P.R.A.*, p. 202.

Engraved by C. H. Hodges and S. W. Reynolds.

Purchased by the Howard Young Galleries, Ltd.

£4,620



Sale, November 29th 1929, Lot 45

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF SIR GERARD NAPIER, BART.

Born 1739; son of Bridget Phélips; married, in 1762, Elizabeth, daughter of Sir John Oglander, Bart.; died January 25th, 1765.

Three-quarter length figure to right, facing the spectator. In scarlet military coat and green vest embroidered with gold braid, wearing a three-cornered black hat edged with gold braid, resting his right hand on a balustrade; landscape background.

49½ by 39½ in.

Purchased by Messrs. Vickers Bros.

£4,410



Sale, June 27th 1930, Lot 69

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF MRS. FAZAKERLEY

Half length, facing the spectator, in vari-coloured dress, with powdered hair.

A sketch.

Oval; 28 by 22½ in.

Formerly in the possession of the Misses Vernon.

Exhibited at Burlington House, 1885, No. 40.

See Sir Walter Armstrong's *Sir Joshua Reynolds*, p. 205; Graves and Cronin's *Reynolds*, vol. i, p. 300.

Purchased by Messrs. M. Knoedler & Co.

£2,520



Sale, July 18th 1930, Lot 88

GEORGE ROMNEY

PORTRAIT OF WILLIAM CHAFYN-GROVE, ESQ., OF ZEALS,
WILTSHIRE

Born 1731; Member of Parliament for Shaftesbury, 1768-74; Member of Parliament for Weymouth, 1774-81; D.C.L., July 9th, 1773; died January 27th, 1793.

Three-quarter length, turned to the right looking at the spectator, in long brown coat with rolled collar and silver buttons, white waistcoat, dark breeches, and white stock, frills at the wrists, powdered hair, holding his hat and stick in his right hand; landscape background.

Painted in 1779.

49½ by 39½ in.

Exhibited at the Grafton Gallery, 1900, No. 63.

See Humphry Ward and W. Roberts's *Romney*, p. 68.

Purchased by Alec Martin, Esq., for Jf. L. Jack, Esq. £4,200



Sale, July 18th 1930, Lot 78

SALOMON VAN RUISDAEL

A RIVER SCENE

The river flows across the picture, with a clump of tall trees, and a carriage and horsemen with dog on a sandy road in the foreground; fishermen in small boats are occupied drawing their nets and emptying eel-pots; on the further bank is a clump of trees, and beyond a church and buildings of a town; fishing-boats in full sail in the distance.

30½ by 45 in.

£3.360

Purchased by Messrs. Gooden & Fox, Ltd.



Sale, July 18th 1930, Lot 33

SALOMON VAN RUISDAEL

THE FERRY-BOAT

A river running across the front of the picture with a ferry-boat filled with figures, and a carriage with horses approaching a woody bank where some cattle are standing in the water; beyond, two carriages filled with figures and a country mansion among trees; fishing-boats in full sail; a church and buildings of a village on the left; blue sky breaking through storm clouds.

Signed, and dated 1649.

39½ by 53 in.

Purchased by J. Goudstikker, Esq., of Amsterdam.

£1,995



Sale, June 20th 1930, Lot 108

J. N. SARTORIUS

FOX-HUNTING

Colonel Newport, in scarlet hunting costume, followed by a gentleman on horseback, with hounds, in the foreground; in the centre the pack is seen drawing some osier beds; on the right the whipper-in holds up his hat, and holloa's away the fox which can be seen on the other side of the stream; other members of the field seen in the background; an extensive view over an undulated landscape.

Signed, and dated 1800.

38½ by 57½ in.

£3,150

Purchased by Messrs. Ellis & Smith.



Sale, June 27th 1930, Lot 139

HERCULES SEGHERS

A RIVER SCENE, WITH A FERRY-BOAT: CLOUDY SKY

A richly wooded landscape, sloping down to the river, which flows across the foreground, on the further bank of which are a church and the buildings of a village; beyond, on high ground, is a castle; in front, a ferry-boat, filled with figures, and a coach with four horses; some cattle grazing in the foreground.

On panel; 20 $\frac{3}{4}$ by 34 $\frac{1}{4}$ in.

From the Collection of the late M. Ravaisson, a former Director of the Louvre, in Paris.

Exhibited at Burlington House, 1908, No. 72; the Grafton Gallery, 1911, No. 71.

Reproduced in the Arundel Club's Portfolio of 1907; the Burlington Magazine of January 1923; Dr. von Frimmel's Art Journal, *Blätter für Gemaldekunde*, No. 7, Vienna, 1908.

Mentioned in W. von Bode's *Masters of the Dutch and Flemish Schools of Painting*, second edition, 1919, and third edition, 1921, p. 152, where the author, after describing a signed picture by Hercules Seghers in the Kaiser Frederich Museum, in Berlin, writes: "A river scene, painted in a similar manner, but considerably larger, and of a richer character, is in the possession of Mr. Edward Speyer, at Shenley, near London." A letter will be sold with the picture in which Dr. von Bode writes: "Yes, this is indeed, and without any doubt whatever, a Hercules Seghers, and a magnificent one, almost as fine as the one in the Uffizi in Florence."

In the *Daily Telegraph* of January 18, 1908, Sir Claude Phillips in an article on the Winter Exhibition of Old Masters at Burlington House, writes: "Nothing in the Exhibition is more interesting than the beautiful grey-green 'River Scene' (No. 72, Mr. Edward Speyer), by Hercules Seghers."

£2,520

Purchased by Messrs. P. and D. Colnaghi & Co.



Sale, June 27th 1930, Lot 78

DAVID TENIERS

THE GARDENER

The outside of a cottage, with a gardener in a blue coat, wheeling a barrow full of vegetables; a woman at the door is speaking to him; on the left are a number of utensils, a basket, and other articles; a pigsty and chickens on the right.

On panel; $21\frac{1}{2}$ by 31 in.

Exhibited at Burlington House, 1877, No. 135.

From the Collection of Major The Hon. Thomas George Breadalbane Morgan-Grenville-Gavin, M.C., 1917.

Purchased by Geoffrey Breitmeyer, Esq.

£945



Sale, March 7th 1930, Lot 76

TITIAN

THE MAGDALEN

Three-quarter length, in white drapery, with brown cloak striped with gold, her right hand to her breast, looking up in adoration, her long hair falling in curls in front; a glass ewer, a skull and open book in the foreground; hilly landscape, with tall trees in the background.

44 by 38 in.

Exhibited at the British Institution, 1829, No. 168.

See Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 313; Crowe and Cavalcaselle's *Titian: his Life and Works*, vol. ii, p. 467; Mrs. Jameson's *Catalogue*, No. 54.

Purchased by The Savile Gallery.

£1,575



Sale, July 11th 1930, Lot 49

BERNARD VAN ORLEY

THE HOLY FAMILY

The terrace of a Renaissance palace, with the Madonna seated on a stone ledge in front, wearing blue and red robes, holding the Infant Saviour, a book in her left hand, Saint Joseph, by her side, leaning his head on his right hand; on a balcony in the background are two ladies, an Angel by a fountain, and two Angels and a female Saint on some steps.

On panel; $17\frac{3}{4}$ by 13 in.

Exhibited at Leeds, 1868, No. 537.

£735

Purchased by Monsieur Martinet of Paris.



Sale, July 11th 1930, Lot 60

HANS WERTINGER

PORTRAIT OF ANNE OF CLEVES

In elaborate brown dress embroidered with bands of gold braid, jewelled bracelets and pearl ornaments, yellow head-dress enriched with pearls, holding some carnations in her right hand.

15 by 14 in.

£2,205

Purchased by Alec Martin, Esq.



Sale, June 20th 1930, Lot 112

J. ZOFFANY, R.A.

THE BRADSHAW FAMILY

A group of seven figures, consisting of Thomas Bradshaw, Esq., Secretary to the Treasury, his wife, their grandchildren, and his sister.

In the centre under an old oak tree stands Thomas Bradshaw, Esq., in blue coat with red collar and brass buttons, red vest embroidered with gold, dark breeches and white hose, holding the elder granddaughter who is wearing a white muslin frock, his wife sits in front facing the spectator wearing a pink dress with white apron and green cloak, and caresses the younger granddaughter who wears a white muslin frock; her grandson Robert, in blue coat and vest, with buff breeches and riding boots, stands resting his left arm on a pony; Miss Bradshaw is seated in the centre in shot silk dress, holding some fruit in her uplifted hands; by her side is William, the younger boy, in buff vest and brown breeches flying his kite; in the background is the distant view of open country.

52 by 70 in.

£5,880

Purchased by Messrs. Gooden & Fox, Ltd.



MODERN PICTURES AND WATER-COLOUR DRAWINGS

DRAWINGS

Sale, March 3rd 1930, Lot 213

BIRKET FOSTER

THE MEET

A group of peasant children at the edge of a wood watching the meet of huntsmen and hounds; an extensive view of open country in the background.

27 by 59 in.

From the Collection of S. R. Platt, Esq., 1903.

Purchased by Messrs. Leggatt Bros.

£945



Sale, March 3rd 1930, Lot 220

BIRKET FOSTER

VENICE

A market day on the Giudecca, with laden barges and gondolas, and with numerous figures; across the canal buildings of the Church of Santa Maria della Salute, the Dogana, and the Doge's Palace; on the left the Island of San Georgio Maggiore.

23½ by 35½ in.

From the Collection of T. E. Beaumont, Esq., 1899.

£892 10s.

Purchased by Messrs. Vickers Bros.



PICTURES

Sale, December 6th 1929, Lot 98

H. FANTIN-LATOURE, 1881

GLADIOLI AND ROSES

Pink, scarlet and yellow gladioli with yellow and pink roses in a basket on a table.

25½ by 20 in.

£1,522 10s.

Purchased by Monsieur J. Julien Tempelacre, of Paris.



Sale, May 16th 1930, Lot 92

H. FANTIN-LATOURE, 1883

ROSES IN A GLASS VASE

Yellow, pink, and red roses in a glass.

21 by 16½ in.

From the Collection of Louis Huth, Esq., 1925.

Exhibited at Liverpool, 1927; at Hull, 1929.

Purchased by Monsieur Jf. Julien Tempelaere, of Paris. £1,470



Sale, December 6th 1929, Lot 104

H. FANTIN-LATOUR, 1892

FLOWERS IN A BOWL

Red, white, pink, and yellow roses, zinnias and poppies.

$17\frac{1}{4}$ by $21\frac{3}{4}$ in.

The above was formerly in the Collection of the late Madame Christine Nilsson, who was the Dowager Countess de Casa Miranda.

£882

Purchased by H. Mitchell, Esq.



Sale, March 28th 1930, Lot 145

L. LHERMITTE, 1891

THE GLEANERS

A stubble field, with a peasant woman bending down; another woman and child by her side carrying bundles of corn: sunset.

39½ by 29½ in.

From the Collection of Stephen G. Holland, Esq., 1908; the Collection of Walter M. N. Reid, Esq., 1926.

£945

Purchased by The French Gallery.



Sale, March 28th 1930, Lot 107

RICHARD SICKERT, A.R.A.

JOE HAYNES AND LITTLE DOT HETHERINGTON, AT THE
OLD BEDFORD MUSIC HALL, CAMDEN TOWN

$23\frac{1}{2}$ by $23\frac{1}{2}$ in.

Purchased by Messrs. P. and D. Colnaghi & Co.

£546



APPENDIX

A SELECTION OF OTHER NOTABLE PRICES OBTAINED FOR PICTURES AND DRAWINGS

DRAWINGS

EIGHT MINIATURES FROM AN ILLUMINATED BOOK OF
HOURS, by a French artist of the fifteenth century, each measuring
 $5\frac{1}{4}$ by $5\frac{1}{4}$ in.

£441

THOMAS ROWLANDSON AND H. BUNBURY

CARICATURES, ILLUSTRATIONS AND SKETCHES, collected by
Colonel Humphry Waldo Sibthorp, of Canwick Hall, Lincoln. Folio,
whole bound morocco tooled with gold.

£651

L. N. VAN BLARENBERGHE

THE ATTACK ON A CITY IN THE LOW COUNTRY (a pair).
Signed, and dated 1788. Gouache; 22 by $31\frac{1}{2}$ in.

£1,050

PICTURES

W. H. BARRAUD, 1845

PORTRAIT OF THE MASTER OF THE BICESTER FOX-HOUNDS,
in hunting costume, mounted, with hounds. $27\frac{1}{2}$ by $35\frac{1}{2}$ in.

£651

FERDINAND BOL

PORTRAIT OF A NOBLEMAN, in black dress and cloak, white collar,
and black cap, seated. With coat of arms. $40\frac{1}{2}$ by $34\frac{1}{2}$ in.

£787 10s.

PORTRAIT OF A YOUTH, in slashed dress, with red cloak and hat.
On panel; $23\frac{3}{4}$ by $18\frac{1}{2}$ in.

£525

F. BOUCHER

BLIND MAN'S BUFF. Signed, and dated 1761. 16 by 12 in.

£630

D. BOUTS

THE MADONNA IN PRAYER. On panel; 13½ by 9½ in.

£861

A. BRONZINO

PORTRAIT OF A YOUTH, in black doublet and loose grey cloak. On panel; 20½ by 15½ in.

£577 10s.

PORTRAIT OF A YOUTH, in black doublet and black cap with white feather. On panel; 39 by 28½ in.

£577 10s.

JAN BRUEGHEL

THE MONTHS. A set of twelve. On panel; 8½ by 11¾ in.

£546

E. F. BURNEY

PORTRAIT OF MISS FANNY BURNEY (afterwards Madame D'Arblay), in white muslin dress with pink riband bow, black lace scarf; wearing a large hat trimmed with wide riband. 29½ by 24½ in. Engraved as the frontispiece to her Works.

£735

J. CALLOT

AN ITALIAN CARNIVAL. A set of six. 23½ by 54½ in.

£577 10s.

A. CANALETTO

THE CHURCH OF SS. GIOVANNI E PAOLO, VENICE, with the Colleoni Monument, and gondolas and figures. 23 by 30 in.

£882

THE BASILICA OF ST. MARK'S AND THE DOGE'S PALACE, VENICE, with figures in the foreground. 21 by 26½ in.

£577 10s.

A. CANALETTO—*continued*

THE CHURCH OF SS. GIOVANNI E PAOLO, and the Colleoni Monument, Venice, with gondola and numerous figures. 18 by 30½ in.
£546

THE COURTYARD OF THE DOGE'S PALACE, VENICE. 16½ by 11½ in.
£525

VIEWS IN VENICE. A pair. 14½ by 10¾ in.
£525

JOOS CLEVE

THE MADONNA AND CHILD, with Saint Catherine; Saint Joseph at a fountain in the background. Signed, with monogram. Arched top, on panel; 41 by 27½ in.
£2,415

PORTRAIT OF A GENTLEMAN, in dark green cloak with large fur collar and black cap, and PORTRAIT OF A LADY, in red dress and black cloak, holding a carnation. A pair. On panel; 17½ by 13½ in.
£1,102 10s.

LUCAS CRANACH

PORTRAIT OF THE DUCHESS OF SAXONY, in richly embroidered yellow costume, with jewelled necklace and head-dress. On panel; 26½ by 17½ in.
£630

EVE. On panel; 18 by 7 in.
£567

L. DE HEERE

PORTRAIT OF LADY JANE GREY, in black dress, with jewel ornaments. On panel; 6½ by 5¼ in.
£787 10s.

P. DE HOOCH

A MUSIC PARTY. On panel; 32½ by 39 in.
£567

P. DE KONINCK AND J. LINGELBACH

AN EXTENSIVE VIEW OVER A LANDSCAPE, with a winding river
and a town in the centre. $24\frac{1}{2}$ by $30\frac{1}{2}$ in.

£945

THOMAS GAINSBOROUGH, R.A.



THE MARKET CART. A white horse drawing a market cart through a
woody stream. The finished sketch. 35 by $27\frac{1}{2}$ in.

£1,417 10s.

PORTRAIT OF A GENTLEMAN, in dark coat, with mauve vest, white
stock and powdered hair. In a painted oval. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£577 10s.

GIORGIONE

PORTRAIT OF A SCULPTOR, in black dress showing white shirt, hold-
ing a pair of dividers. 29 by $25\frac{1}{2}$ in.

£966

CHRIST AND THE WOMAN OF SAMARIA. 75 by 108 in.

£514 10s.

J. VAN GOYEN

A VIEW OF NIMEGUEN. Signed, and dated 1645. $17\frac{1}{2}$ by 21 in.

£819

FISHING-BOATS IN A BREEZE. A view off the coast, with three
fishermen in a small row-boat drawing their net. Signed with initials,
and dated 1629. On panel; 15 by $24\frac{1}{2}$ in.

£525

J. B. GREUZE

PORTRAIT OF MADAME VAN WESTRENNEN OF TREMAAT, in
white muslin dress, with pink sash and pale yellow scarf. On panel;
 $22\frac{1}{4}$ by $19\frac{1}{2}$ in.

£756

FRANCESCO GUARDI

THE ISLAND OF SAN GIORGIO MAGGIORE, VENICE. 12 by 20 in.

£1,102 10s.

A VIEW IN VENICE, with buildings and bridge. 12½ by 16½ in.

£841

C. COOPER HENDERSON

THE LEEDS AND LONDON ROYAL MAIL ON THE ROAD, daylight; and THE DOVER AND LONDON ROYAL MAIL ON THE ROAD, at night (a pair). 13½ by 24¾ in.

£630

J. F. HERRING, 1831

PORTRAIT OF A GENTLEMAN, in hunting costume, on horseback, in a landscape. 21½ by 29 in.

£945

FOX-HUNTING. A set of four. Signed, and dated 1821. On panel; 10 by 12½ in.

£504 10s.

PORTRAIT OF "DON JOHN," the property of the Earl of Chesterfield, winner of the Great St. Leger, 1838, with W. Scott up, on a racecourse. 27½ by 35½ in.

£504

M. D'HONDECOETER

DOMESTIC POULTRY. 47½ by 53 in.

£609

N. HONE, R.A.

PORTRAIT OF SIGNORA ZAMPERINI AS "CECCHINA." 29½ by 24½ in.

£756

PORTRAITS OF A LADY AND GENTLEMAN (a pair). She is dressed in white muslin, with black lace scarf. He wears a green coat with yellow vest and lace frills. Signed, and dated 1783. 29 by 24 in.

£609

T. HUDSON

PORTRAIT OF MRS. HARVEY, in pale blue satin dress with white muslin sleeves, jewelled ornaments, holding a white ostrich feather fan. 59½ by 43 in.

£819

JAN VAN HUYSUM

FRUIT AND FLOWERS. On panel; 31 by 23½ in.

£630

A. ISENBRANT

PORTRAIT OF A LADY, in black dress edged with white fur, holding a rosary. On panel; 14½ by 10½ in.

£504

N. LANCRET

A FÊTE CHAMPÊTRE. On panel; 18 by 24 in.

£3,045

SIR T. LAWRENCE, P.R.A.

PORTRAIT OF WILLIAM, 1ST LORD AUCKLAND, in green coat, holding a paper. 17½ by 13½ in.

£609

CLAUDE LE LORRAIN

THE TOWER ON THE TIBER. 28½ by 39½ in.

£1,207 10s.

BEN MARSHALL

PORTRAIT OF SAM CHIFNEY ON "BURLEIGH." Signed, and dated 1812. 33½ by 39½ in.

£945

QUENTIN METSYS

THE MADONNA AND CHILD. The Virgin, in blue robes with red sleeves and grey cloak, seated caressing the Infant Saviour. On panel, arched top; 26 by 19½ in.

£945

QUENTIN METSYS—*continued*

A DONOR WITH HIS WIFE AND FAMILY. With coats of arms.
Two wings of a triptych. On panel, arched top; $54\frac{1}{2}$ by 20 in. each.

£546

GEORGE MORLAND

THE LABOURERS' LUNCHEON. Signed. $27\frac{1}{2}$ by $35\frac{1}{2}$ in.

£1,218

THE COUNTRY STABLE. $20\frac{1}{2}$ by $27\frac{1}{2}$ in. Engraved by W. Ward,
A.R.A.

£997 10s.

THE DESERTER TAKING LEAVE OF HIS WIFE. Signed, and dated
1792. $21\frac{1}{4}$ by 17 in. Engraved by G. Keating.

£840

THE EFFECTS OF EXTRAVAGANCE AND IDLENESS. 29 by $24\frac{1}{2}$
in. Engraved by W. Ward, A.R.A.

£735

A PEASANT AND PIGS. Signed, and dated 1791. $17\frac{1}{2}$ by $23\frac{1}{2}$ in.

£714

THE CORN-BIN. The interior of a stable, with a white and a dark horse
in separate stalls, their heads turned towards two men at a corn-bin.
Signed, and dated 1792. $24\frac{1}{2}$ by 30 in. Engraved by J. R. Smith.

£693

A WINTER SCENE. A view after a heavy fall of snow, with a farmer and
a boy snowballing an old woman. Signed, and dated 1790. $27\frac{1}{2}$ by
 $35\frac{1}{2}$ in.

£609

MUTUAL CONFIDENCE. 17 by $13\frac{1}{4}$ in.

£609

SKATING. A winter scene, with men and women skating. Signed.
 $19\frac{1}{2}$ by 25 in.

£577 10s.

THE INTERIOR OF A STABLE, with two farm-horses, goat, and two
farm hands preparing feed. 24 by 30 in.

£525

THE FARMER'S VISIT TO HIS MARRIED DAUGHTER IN TOWN; and THE VISIT RETURNED (a pair). Circular; $12\frac{1}{2}$ in. diam.

£504

B. E. MURILLO

THE IMMACULATE CONCEPTION. 54 by 46 in.

£1,155

J. NORTHCOTE, R.A.

DILIGENCE AND DISSIPATION. A set of four. $29\frac{1}{2}$ by $35\frac{1}{2}$ in. Exhibited at the Royal Academy, 1796. Engraved by T. Gauguin and T. Hellyer.

£735

PORTRAIT OF COLONEL BLACK, in claret-coloured coat and vest, with white stock. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£525

A. L. AND M. LE NAIN

A GROUP OF PEASANTS. $34\frac{1}{2}$ by $29\frac{1}{2}$ in.

£819

PEASANTS IN A LANDSCAPE. $15\frac{1}{2}$ by 22 in.

£682 10s.

AERT VAN DER NEER

A FROZEN RIVER SCENE: Daylight. Signed, with monogram. $23\frac{1}{2}$ by $28\frac{1}{2}$ in.

£1,102 10s.

J. VAN OS

FRUIT WITH GOLDFINCH; and FLOWERS AND A BIRD'S NEST (a pair). Signed. On panel; $24\frac{1}{2}$ by $19\frac{1}{2}$ in.

£598 10s.

REV. M. W. PETERS, R.A.

PORTRAIT OF LADY BISHOPP, in black dress with slashed sleeves and pink bows, wearing a large straw hat. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£651

REV. M. W. PETERS, R.A.—*continued*

PORTRAIT OF A LADY, in white muslin dress with yellow sash, wearing a large black hat. $23\frac{1}{2}$ by $18\frac{1}{2}$ in.

£504

SIR HENRY RAEBURN, R.A.

PORTRAIT OF MRS. BLAIR, in black muslin dress and her hair done in ringlets on to her forehead. 29 by 24 in.

£1,522 10s.

PORTRAIT OF JOHN RENNIE, F.R.S., in dark coat and vest, with white stock. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£682 10s.

PORTRAIT OF JOHN CAMPBELL, ESQ., in brown coat with yellow vest. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£651

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF THE COUNTESS OF BERKELEY, in pink dress. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£2,415

PORTRAIT OF A LADY, in white muslin dress embroidered with yellow flowers, blue cloak and pearls. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£1,890

A GIRL WITH A GOLDFINCH. 29 by 24 in.

£1,575

PORTRAIT OF CALEB WHITEFOORD, ESQ., F.R.S., F.S.A., in red coat, white stock, powdered hair. 29 by 24 in.

£1,102 10s.

PORTRAIT OF DAVID GARRICK, wearing a brown coat and vest and white lace frills; powdered wig. $28\frac{1}{2}$ by 24 in.

£997 10s.

PORTRAIT OF SIR JOHN ANSTRUTHER, BART., in grey coat lined with blue and blue collar, blue vest embroidered with silver braid, white lace frills at the neck and wrists, leaning on a tree in a landscape. 49 by 39 in.

£997 10s.

PORTRAIT OF THE HON. HENRY FANE, in scarlet coat and vest, with white lace frills. $23\frac{1}{2}$ by 18 in.

£997 10s.

PORTRAIT OF MRS. JONES, in yellow dress, with black riband bow, and white muslin fichu, powdered hair; her arms crossed in front. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£945

PORTRAIT OF MASTER BRADSHAW, in white muslin frock with blue sash standing in a landscape. $50\frac{1}{2}$ by $39\frac{1}{2}$ in.

£945

PORTRAIT OF HENRY THRALE, ESQ., in deep red velvet coat and vest, white stock, and powdered wig. $29\frac{1}{2}$ by $24\frac{1}{2}$ in. Engraved by E. Scriven.

£840

PORTRAIT OF SIR GERARD NAPIER, BART., in scarlet military coat embroidered with gold braid, standing in a landscape. 95 by $57\frac{1}{2}$ in.

£651

PORTRAIT OF GEORGE DUNK, 2ND EARL OF HALIFAX, K.G., in plum-coloured coat and vest embroidered with silver braid and silver buttons, white lace frills at the neck and wrists, wearing the Riband and Star of the Garter. 49 by 39 in.

£525

GEORGE ROMNEY

PORTRAIT OF A GENTLEMAN, in brown coat with large rolled collar, white vest and frills; powdered wig. $29\frac{1}{2}$ by $24\frac{1}{2}$ in.

£945

HEAD OF A LADY, in pale yellow muslin dress, with white fichu, her hair powdered and done in ringlets. $20\frac{1}{2}$ by $13\frac{3}{4}$ in.

£504

SIR P. P. RUBENS

DIANA AND THREE NYMPHS. On panel; 19 by 25 in.

£504

JACOB VAN RUISDAEL

THE OUTSKIRTS OF A VILLAGE. Signed, and dated 1647. On panel; $26\frac{1}{2}$ by 35 in.

£1,365

A WOODLAND STREAM. $23\frac{1}{2}$ by $28\frac{1}{2}$ in.

£735

A LANDSCAPE WITH A LITTLE WATERFALL. Signed. 44 by 56 in.

£630

A WOODY LANDSCAPE, with figures by a fountain. $24\frac{1}{2}$ by 20 in.

£525

SALOMON VAN RUISDAEL

A RIVER SCENE. The bend of a broad river, with two fishing boats and two small boats near the foreground; cattle watering, with cottages among trees beyond. Signed, and dated 1663. 17 by 22 in.

£1,102 10s.

CATTLE WATERING. The cattle and figures by A. van de Velde. Signed. $33\frac{1}{2}$ by 44 in.

£861

REMBRANDT

PORTRAIT OF A GENTLEMAN, in black dress with white lawn collar, and large black hat. $25\frac{1}{4}$ by $21\frac{1}{2}$ in.

£1,102 10s.

J. N. SARTORIUS

COURSING. A set of four. $25\frac{1}{2}$ by $32\frac{1}{2}$ in.

£504

SIR M. A. SHEE, P.R.A.

PORTRAIT OF MRS. REYNOLDS, in white muslin dress with lace trimming and long sleeves, pearl necklace and jewelled ear-rings, seated in a crimson chair. 36 by 28 in.

£504

JAN STEEN

THE VILLAGE SURGEON. Signed. On panel; $14\frac{1}{2}$ by 12 in. £735

THE SICK GIRL. Signed. On panel; $10\frac{1}{2}$ by 8 in. £525

BERNHARD STRIGEL

PORTRAIT OF EMPEROR MAXIMILIAN I, in black doublet with cloak and black hat. With coat of arms and inscription. On panel; 29 by $23\frac{1}{2}$ in. £892 10s.

F. SWAINE

A RIVER SCENE, with shipping; A WOODY STREAM, with market figures on a rough road; and A RIVER SCENE, with a country mansion and market figures. A set of three. Signed, and dated 1764. $27\frac{1}{2}$ by $35\frac{1}{2}$ in. In elaborate carved gilt Chippendale frames. £504

TINTORETTO

THE PROCESSION TO CALVARY. $32\frac{1}{2}$ by $25\frac{1}{2}$ in. £819

PORTRAIT OF ANTONIO ZANTANI, in yellow dress, with red cloak and gold chain. On panel; 12 by $9\frac{1}{2}$ in. £504

TITIAN

PORTRAIT OF A NOBLEMAN, in damascened armour, white ruff and frills; red curtain background. 34 by $27\frac{1}{2}$ in. £420

F. C. TURNER, 1841

THE YOUNG ENGLISH FOX-HUNTER. A set of four. Signed, and dated 1841. $15\frac{1}{2}$ by $23\frac{1}{2}$ in. Engraved by C. Hunt. £609

SIR A. VANDYCK

PORTRAIT OF QUEEN HENRIETTA MARIA, in green dress with slashed sleeves, jewelled ornaments, pearl necklace, her curly hair falling in ringlets on to her shoulders. 49 by 39 in.

£997 10s.

VELAZQUEZ

PORTRAIT OF POPE INNOCENT X, in red mantle with small white lawn collar, and red cap edged with white fur. $25\frac{1}{2}$ by $19\frac{1}{2}$ in.

£945

P. VERONESE

THE VIRGIN, in red and black robes, reading. 20 by $16\frac{1}{2}$ in.

£546

RICHARD WILSON, R.A.

A VIEW IN WALES, with a towered building on high ground. 29 by 50 in.

£840

SNOWDON, from Llyn Ogwen. $39\frac{1}{2}$ by 49 in.

£609

EMANUEL DE WITTE

THE INTERIOR OF THE OLD CHURCH, AMSTERDAM. Signed, and dated 1662. On panel; $23\frac{1}{2}$ by $18\frac{1}{2}$ in.

£787 10s.

D. WOLSTENHOLME

FOX-HUNTING (a pair). $14\frac{1}{2}$ by $17\frac{1}{2}$ in.

£504

J. ZOFFANY, R.A.

THE LUKE WETTEN FAMILY. 55 by 71 in.

£945

PORTRAIT OF PETER WETTEN, ESQ., in long brown coat with dark breeches, standing in the garden of Style House, Chiswick; by his side is his wife (Anne MacAndrews), in white muslin dress. 34 by $26\frac{1}{2}$ in.

£504

MODERN PICTURES AND DRAWINGS

COPLEY FIELDING, 1852

BEN LOMOND FROM ACROSS LOCH LOMOND. 21 by $27\frac{1}{2}$ in.
£325 10s.

BIRKET FOSTER

PASSING THE FLOCK. 21 by $31\frac{1}{2}$ in.
£756

THE WEALD OF SURREY. A group of peasant children, with kite.
 $13\frac{1}{2}$ by 28 in.
£567

FULL CRY. Hounds crossing a lane, with a market cart and startled
duck. $17\frac{3}{4}$ by $27\frac{1}{2}$ in.
£525

THE RED LION INN. $17\frac{3}{4}$ by $27\frac{1}{2}$ in.
£525

CROSSING THE BROOK. $17\frac{3}{4}$ by $27\frac{1}{2}$ in.
£525

H. FANTIN-LATOURE, 1881

PINK AND WHITE ROSES IN A GLASS BOWL. $15\frac{1}{2}$ by 18 in.
£682 10s.

RED AND WHITE ROSES IN A GLASS BOWL. $9\frac{1}{2}$ by $14\frac{3}{4}$ in.
£525

AUGUSTUS E. JOHN, R.A., 1908

BY THE SEA. A lady in plum-coloured dress and pale blue scarf, standing
on grass, near a sandy beach. On panel; $14\frac{1}{2}$ by 17 in.

£262 10s.

L. LHERMITTE

LA BENEDICTE. The interior of a rustic cottage with a peasant family seated at a table on which a meal is spread. $20\frac{1}{4}$ by 26 in.

£315

W. R. SICKERT, A.R.A.

THE RIALTO, VENICE: Sunset. $21\frac{1}{2}$ by $28\frac{1}{2}$ in.

£441

P. WILSON STEER, 1913

THE GATHERING STORM: HARWICH HARBOUR. $19\frac{1}{2}$ by $25\frac{1}{2}$ in.

£315

STATUARY

THE LANSDOWNE MARBLES

Sale on March 5, 1930

By A. C. R. CARTER

WHEN Lansdowne House is no more men will talk at length about the memorable sale on March 5, 1930, in the famous salon containing those historic marbles which had caused generations of distinguished and discerning men to grasp the meaning of the words of Poe, "the glory that was Greece and the grandeur that was Rome."

Yet the lovers of classic sculpture could have been forgiven for yearning to gaze upon more of the might of Athens and less of the skilful art of Italy. If indeed the Lansdowne Marbles could have comprised a bigger leaven of true Greek inspiration such as was exemplified by that moving figure by Polykleitos of *The Wounded Amazon*, which startled the company by attaining a final bid of 27,000 guineas in twenty-seven seconds, then a dispersal would have been witnessed unparalleled in auction chronicles.

At the time of the formation of the collection by the first Marquis, the Elgin Marbles, destined to have such an influence over scholars and connoisseurs in appreciating the ascendancy of Greek sculpture over any other classic type, were not in the British Museum. But the social and political associations of Lansdowne House were of such potency that successive generations had come under the glamour of the figures of the gods in the historic sculpture gallery.

It was the listening to this Lansdowne legend which induced some enthusiastic writers to run amok in arithmetic when the sale was first announced, and to predict a total proving the truth of the

saying in Herodotus that the ear is a less trustworthy witness than the eye. They had not remembered that there was an auction precedent by which to gauge the value of the Lansdowne Marbles under the hammer. The sale to which I refer was that of the Hope collection, removed from Deepdene and sold at Christie's on July 23-4, 1917; the total then realized being £67,709 for 261 lots. As the outcome of the one day's sale of the 121 examples in the Lansdowne collection was £68,502, it will be evident that the dispersal in 1930 was on generally similar lines; the weight of metal for *The Wounded Amazon* accounting for a collection half the size fetching an almost similar total.

Although it is a self-denying ordinance and a time-honoured rule practised at Christie's for the partners in the firm to sink their own personalities in the pursuit of their profession, I should be a deficient chronicler if I omitted to include certain personal references in these annals. Years hence, when people discuss this Lansdowne sale, held *in situ*, some will recall that Mr. Hannen conducted it. My duty is to be precise and to state that Mr. Gordon Hannen acted as auctioneer. It is the more necessary to be explicit because it was his father, Mr. Lance Hannen, now completing his connexion of forty-one years with Christie's as a partner, who sold the Hope Marbles in 1917.

In my opinion that sale, thirteen years ago, provided a spectacle unmatched in the traditions of the house. It was probably the nearest reconstruction of an auction in ancient Rome. Although neither an *atrium* nor a *vestibulum* according to the architectural laws of Vitruvius, Christie's space at the foot of the famous stairs, flanked with the statues of the gods and filled with a wonder-seeking crowd that tiered up the stairs and flanged out on the side-balconies, made a sight that was imposing indeed. Mr. Lance Hannen, the auctioneer, standing on the cross balcony facing this remarkable scene, saw the spectacle of his life, and those privileged to be near him will never forget it. I am now describing the end of the Hope

sale when the heroic figures of *Pallas Athene*, *Antinous*, *Hygieia*, and the rest were reached.

These were the heavy-weights accounting for much of the tonnage of marble removed from Dorking. I talked with the man who had controlled this shift—a veritable labour of Hercules. He told me that his four little chaps who had done the work could play tricks of jiu-jitsu with hundredweights of marble without having a classic muscle in their bodies; and with pride he added: "I believe they could lift an Army Tank." Everything had been brought by road to Christie's without a single break (even the egg-shell Etruscan vases were intact through the deftness of the four Cinquevallis) although *Antinous*, on account of his uplifted arm, had carried a few branches of trees with him to King Street. It was probably the remembrance of this Hope sale at Christie's which caused one journal to persist in stating that the Lansdowne Marbles were to be sold "on the firm's premises" instead of *in situ*.

Reverting to *The Wounded Amazon*, which realized 27,000 guineas on March 5, one recognized that this beautifully poised Pentelic figure, despite the natural criticism that the huntress, if seriously hurt, could not have raised her right arm above her head, was a true example of Greek art, and probably that it was a successful challenge by Polykleitos (who usually worked in bronze) to his admitted master, Pheidias. The story told by Pliny that these two great sculptors, together with Cresilas and Phradmon, had a ballot among themselves as to the finest statue of an Amazon fashioned by each for the temple of Artemis at Ephesus, and that the modest Polykleitos won because he had all the second votes, is an excellent bit of Greek studio gossip and worthy of belief.

The bidding for this enchanting image of perfect grace and symmetry was as swift as that which happened when the Romney *Mrs. Davenport* raced to 58,000 guineas at Christie's in 1926. It left the company breathless, and if every lot had occupied the few seconds which this 27,000 guineas event had taken, the sale would

have been over in less than an hour. Mr. Joseph Brummer, who was declared as the winner by Mr. Gordon Hannen, was apparently acting for a very well-known private collector, and it was understood at the time that his plucky opponent, Mr. Silva White, had come armed with a heavy commission from the richly endowed American museum at Toledo.

As a former pupil of Rodin, Mr. Brummer entered the lists as a panoplied expert, and in the end he was the chief buyer in the sale. In all the literature on the Lansdowne Marbles the superb figure of *Herakles*, according to the conception of Lysippos, has always shared pride of place with the Amazon. Indeed, before the Elgin Marbles were displayed, this magnificent realization of supple strength was held to be paramount. Even then some considered it superior to the reclining figure from the Parthenon, and Sir Thomas Lawrence was in advance of his time when he stated that the Lansdowne figure had to yield the palm to the Elgin masterpiece.

In 1816 that somewhat autocratic dilettante, Payne Knight (best known to-day from his very complete Phallic collection in the safe keeping of the British Museum), although he greatly undervalued the Elgin Marbles by suggesting only £25,000 for their purchase, was on the side of the angels with regard to the comparative merits of the pair. He placed £1,000 on the Lansdowne *Herakles* and £1,500 on the Elgin figure. Bearing all these facts in mind one found the company apathetic at the sale. Perhaps some of the competitors conjectured that a very big reserve price had been set upon it. To state the facts: the first bid was only £200, and, after several *longueurs*, the contest ended with a presumed withdrawal at 4,600 guineas. Very different was the attitude towards an exquisite example of Greek art, a fragment of an Attic sepulchral monument with a very beautiful, chiselled head of a young girl below the epistyle. The German contingent, representing foreign museums, showed open admiration for this, but Mr. Brummer quelled them with his call of 5,000 guineas. He, however, had to

give way at 2,100 guineas to Messrs. Spink, who were stout competitors throughout, for another small Attic relief of the figure of *Athene Nike*. This firm won also at 2,000 guineas the graceful form of the stooping *Hermes*, akin to the figure in the Louvre, but superior from the fact that the Lansdowne example has the original head.

The large statue of *Hermes*—a replica of the Belvedere figure in the Vatican, was acquired by Mr. Brummer at 1,500 guineas, who won also at 2,300 guineas the very charming head of a girl which Gavin Hamilton found in Hadrian's villa and sold for £15. Another of his purchases was an imposing bust of *Athene* at 1,150 guineas, for which Hamilton had to pay only £104 in 1771. There were several exotic pieces in the collection, such as a pair of fragments of Assyrian reliefs in limestone for which Mr. Brummer had to beat the Germans at 2,650 guineas. These had been sent to the third Marquis in 1845, by Viscount de Radcliffe, Ambassador to Turkey. For a striking black basalt Egyptian figure in the attitude of prayer M. Hindamian of Paris gave 1,550 guineas. On March 20 another black basalt figure—of an Egyptian scribe and sculptor—realized as much as 2,300 guineas. This is noted in the chapter including "Various Sales."

Lastly, it seemed fitting that on such a day the art of Canova should be honoured, especially as he was a whole-hearted worshipper of the classic masters. In addition to his famous *Venus* there was an extraordinarily modelled figure of *The Sleeping Nymph* which evoked general admiration, and it was touching to remember that this was the sculptor's last work. Everybody felt that the sale had been brought to an appropriate conclusion when Mr. Gordon Hannen announced that the final bid of 600 guineas had been made on behalf of that patriotic body, the National Art-Collections Fund, and that the future home of the alluring figure would be the Victoria and Albert Museum.

STATUARY

Sale, March 5th 1930, Lot 59

A STATUE OF A WOUNDED AMAZON

One of the finest and best preserved specimens of that type of wounded Amazon, which is on good grounds referred to Polykleitos (*cf.* Klüggmann, *Rhein. Mus.*, xxi, p. 322; Kekulé in the *Commentationes in honorem Th. Mommseni scr.*, Berlin, 1877, p. 481, and Michaelis, *Jahrbuch des Arch. Instituts*, i (1886), p. 14); there is a torso of the same type in Oxford, *Ancient Marbles*, Oxford, No. 24. The leading motive of languid repose is expressed with especial clearness in the weary eyes and slightly opened mouth. It is in keeping with the wound near the right breast, consisting of a sharp cut with ten drops of blood below it. The Amazon, young and strongly built, leans with her left elbow on a pillar; the weight of the body rests in part on the right leg, the left is somewhat drawn back. The right hand lies on, or rather a little above, the head, so that the hand remains in good view from below. The head is considerably inclined sideways. It is as like the head of the Doryphoros by Polykleitos as sister to brother. It is not so sharp in its contours as are, for example, the heads on similar statues in Berlin (*Mon. dell' Inst.*, ix, plate 12) and in the Sciarra Palace at Rome (Matz-Duhn, *Ant. Bildw. in Rom*, i, No. 942), or as the fine head in the Brit. Museum (Graeco-Roman Sculpture, No. 150, *Mus. Marbles*, x, plate 5), all of which belong to the same type. The waving hair flows very softly; the whole is an excellent translation into marble of the characteristics of a bronze original. The broad breast recalls the figures of the pediment of the Parthenon. The arrangement of the woollen chiton is characteristic of this type. In consequence of the unfastening on the left shoulder it leaves both breasts free, and forms in front of the stomach a strong mass of vertical folds. The buckle of the girdle is represented in detail with great care, the whole statue being generally very well executed. The preservation of the

surface is excellent. Unfortunately the marble, which is Pentelic and is in other respects very beautiful, contains rather strong micaceous strata. These have been the main cause of the statue being damaged.

Of Pentelic marble.

6 ft. 6 in. high.

On scagliola pedestal.

Dallaway, *Anecdotes of the Arts in England*, 1800, pp. 342, 373; Payne Knight, *Specimens of Antique Sculpture*, ii, plate 10; Clarac, *Musée de Sculpture*, 1841, 2032c, plate 833B; Waagen, *Art Treasures in Great Britain*, 1844, ii, p. 149; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 462, and Illustrated.

£28,350

Purchased by J. Brummer, Esq., of New York.



Sale, March 5th 1930, Lot 83

A FRAGMENT OF AN ATTIC SEPULCHRAL RELIEF

A piece of the pediment is preserved, and below it on the epistyle the inscription ἡ δέῃνα . . .]ομήνο(υ)ς θυγά[τηρ; below this the veiled head of a seated female, a little bent down with slightly painful expression. A triple fillet traverses the soft wavy hair. In lobe of left ear a hole for an ornament. Nose somewhat impaired. This very notable relief belongs to the first half of the fourth century B.C.

Of Pentelic marble, mounted on black marble plaque of the most beautiful style.

25 in. high, 19 in. wide.

Probably from Athens. Cf. Stackelberg, *Graeber der Hellenen*, p. 36; *Archäologische Zeitung*, 1880, plate 9 (the head only); pp. 81 ff. On p. 82, a cut showing the whole relief; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 437.

£5,250

Purchased by J. Brummer, Esq., of New York.



Sale, March 5th 1930, Lot 23

A HEAD OF A GIRL

The head described by Hamilton as "head of a Muse in the ancient Greek taste." It really is a Greek sculpture, fresh and pretty, though not executed with minute delicacy. She looks down before her. The face is rounder than that of the beautiful virgin's head in the Glyptothek in Munich (No. 89, Brunn. Denkmäler, No. 13), the eyes small and rounded, the cheeks broad, the mouth small with very beautiful lips, the chin high and round. A very broad fillet encircles the plain, wavy hair, which forms on the nape of the neck a loose overflowing roll.

In Greek marble, on veined pink marble pedestal.

25 in. high.

Found by Gavin Hamilton in 1769, in Hadrian's Villa, and sold for £15 (Dallaway, p. 369, Hamilton Memorandum, No. 2, p. 77).

Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 468.

Purchased by J. Brummer, Esq., of New York.

£2,415



Sale, March 20th 1930, Lot 78

A FIGURE OF A SQUATTING SCRIBE NAMED WERTEHUTI

In black basalt, inscribed all round. The head is broken off, but is part of the figure.

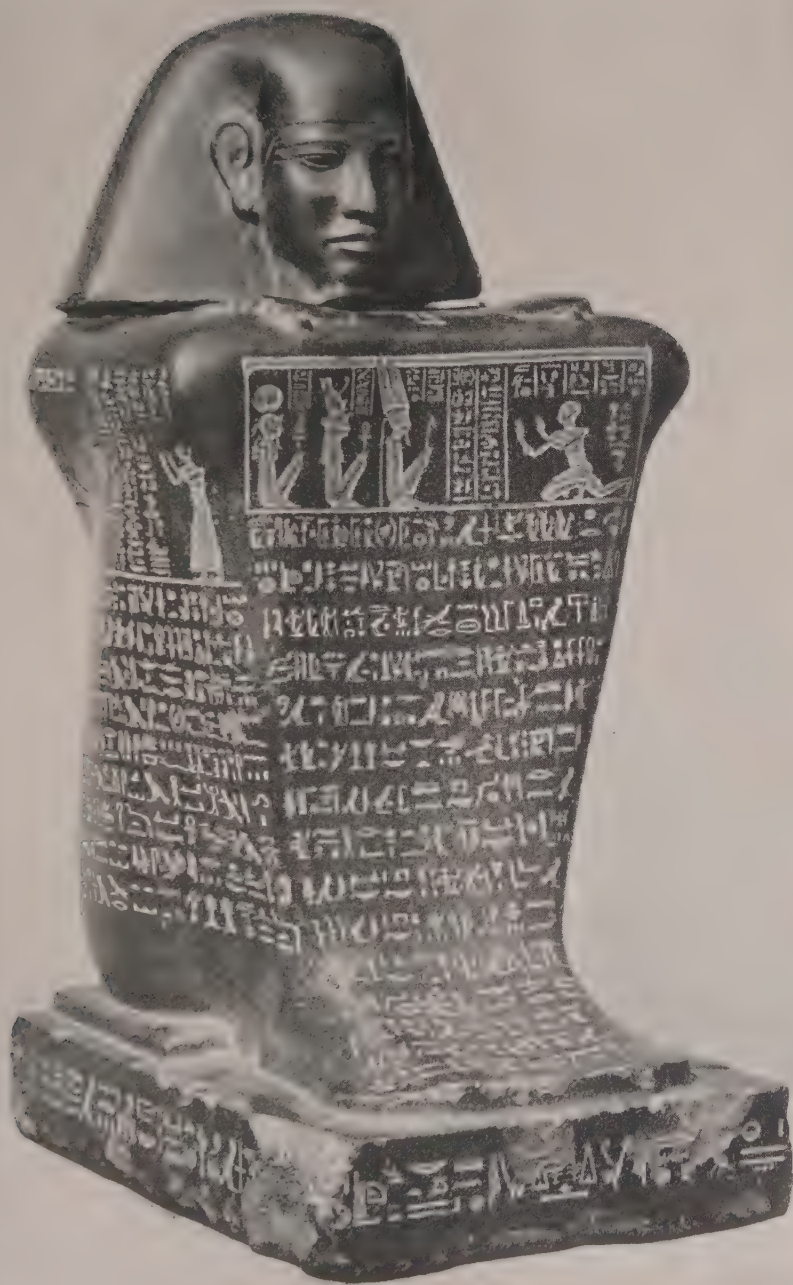
Total height, 26 in.

An exceptionally fine piece. XXVIth dynasty. The translation of the inscription is as follows:

The owner of the statue was a man named *Wertehuti* ("Thoth is great"), whose father was named *Pedineferhotep* ("The gift of Neferhotep"), and whose mother was named *Mutmin* ("The mother of Min"). Apart from various priestly offices, the deceased was scribe of the treasury of the temple of Amūn, sculptor, and chief artist in the temple, having inherited all his offices from his father. He must therefore have been resident at Thebes, where he appears to have been buried; but from the fact of his bearing priestly rank (perhaps only titular) in connection with Khnum and other deities of the region of the First Cataract, it seems possible that his family came from, or had connections with, the southern frontier district of Egypt.

£2,415

Purchased by E. Permain, Esq.



Sale, March 5th 1930, Lot 86

AN ATTIC RELIEF OF ATHENE NIKE

Athenè stands facing right, draped in a rich doubled chiton, which is opened on the right leg and forms two rows of beautiful zigzag folds; the left knee is a little bent. A simple cloak falls down behind the back (as on the Eirenè in Munich); the goddess wears no aegis. The hair falls down far on to the nape of the neck. The right arm rests on the hip. The goddess gazes at the lofty (Corinthian) helmet with magnificent plume which she holds on her left hand like the Athenè Nikè at Athens. A large round shield stands by her left leg; close to it is a pillar on which sits the owl. On right the stem of a tree, manifestly the olive, entwined by a snake (*οἰκουρὸς ὄφις*). This excellent piece of the noblest style, apparently belonging to the first half of the fourth century B.C., or perhaps it should rather be referred to as an original of the fifth century, is executed in relief of medium height, only the right forearm in the round.

Of Pentelic marble, mounted on grey marble plaque.

29 in. high, 17½ in. wide.

The Archaeological Institute in Rome possesses a drawing of the relief.

This is possibly the *Basso rilievo of Minerva*, purchased from Jenkins by Lord Shelburne.

Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 450.

Purchased by Messrs. Spink & Son, Ltd.

£2,205



A STATUE OF ARTEMIS

The goddess is draped with the Doric chiton, open at the left leg, and its upper fold not girdled. She steps forward a little with the left leg, whereby the folds of the drapery are determined; they are simply treated, tolerably rich on the upper part of the body. The whole impression of the figure is grand and lofty, yet this lies more in the motive than in the execution. Right arm raised, left lowered; the nude parts, however, of both are new. The breadth of all parts of the figure made Müller suggest Demeter, Waagen Hera; but a strap which runs from the right shoulder slantwise over the breast is continued on the back (which is but slightly worked) in the shape of a shallow furrow with a peg of metal in it, which was meant to hold a quiver. This establishes the interpretation of the figure as an Artemis. The statue doubtless represents a somewhat early and severe type of the goddess designed for a temple, perhaps of the fifth century B.C., and related to the later types somewhat as the Parthenos of Pheidias to the later and slenderer statues of Athenè (*cf.* No. 33, and K. Lange, *Arch. Zeit.*, 1881, p. 197, note 1). The neck is modern, and so a doubt to the head being original may be entertained, all the more readily as, though it is of Pentelic marble like the statue, yet it displays a finer quality. This is, however, not a strong objection in the case of draped statues, as the head and neck were often worked separately and inserted, not seldom also consisting of better material, *e.g.* on the Demeter of Knidos in the British Museum. Our head matches the statue thoroughly; we have in it an older, broader and more powerful forerunner of the heads of those statues of which the most beautiful example is the Colonna Artemis in Berlin (Müller-Wieseler, ii, 16, 167), and most nearly resembles the head of the Vatican example (*ibid.*, ii, 15, 162a. *Mus. Pio-Clem.*, i, plate 29); the hair is drawn back sideways in detached waving masses, by which treatment the impression of breadth is enhanced. Moreover a bronze pin on the top of the head, a little to the left of the parting, can hardly be explained otherwise than as serving to fasten a half-moon, as an attribute of Artemis-Selenè.

Of Pentelic marble, on scagliola pedestal.

7 ft. high.

Clarac, *Musée de Sculpture*, 1841, iv, 1217A, plate 55; Waagen, *Art Treasures in Great Britain*, 1844, ii, p. 148; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 455.

£2,205

Purchased by J. Brummer, Esq., of New York.



Sale, March 5th 1930, Lot 49

A STATUE OF HERMES

A replica of the statue from the Villa Negroni, now in the Louvre, which was formerly called Cincinnatus and restored accordingly. From the time of Winckelmann and Visconti it kept the name Jason until lately, when the comparison of coins (*B.M. Cat. of Coins*, Crete, plate 19, 12), and other considerations led to its recognition as a Hermes (*cf.* Lambeck, *De Mercurii statua*, Thorn, 1860).

The slender God stands on the left leg; he has his right foot on a piece of rock and his right hand is occupied in tying the sandal; the left arm rests on the right knee, enveloped in the rich folds of the chlamys. The whole upper part of the body is bent far forward; the head is raised upwards with a forcible expression of strained attention. The replica before us deviates from the other copies (in the Louvre, in Munich, and in the Vatican, *cf.* Clarac, iii, 309; v, 814) in this respect, that the left arm is not extended to the sandal like the right, but rests idly on the thigh (*cf.* Visconti, *Opere Varie*, iv, plate 21). The artist has meant by this to make it evident that Hermes leaves off tying his sandal for the moment, so as to be better able to listen; letting the right hand rest meanwhile among the straps.

The statue was found by Gavin Hamilton in 1769 in Hadrian's Villa.

Of Pentelic marble, on scagliola pedestal.

5 ft. 4 in. high.

Dallaway, *Anecdotes of the Arts in England*, 1800, p. 340; Clarac, *Musée de Sculpture*, 1841, v. 2048A, plate 814, "Jason"; Waagen, *Art Treasures in Great Britain*, 1844, p. 148; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 464, and illustrated.

Purchased by Messrs. Spink & Son, Ltd.

£2,100



Sale, March 5th 1930, Lot 68

A FIGURE OF AN EGYPTIAN

The figure wears an apron, and kneels with his hands resting on his thighs. A hieroglyphic inscription at the back of the figure (translated by Mr. E. A. W. Budge) recites the name and dignities of the deceased. He was an official called Necht-Heru-heb, the son of Tasennecht. He held the dignities of prince, duke, and chief of the scribes, he directed the body of men called *smer*, and led the *'amu chent*, he was scribe of the Uati goddesses, chief of the temple, and precentor of the first rank. The inscription round the base prays that Amen Rā and other gods will give to the *Ka* of the deceased the usual sepulchral offerings.

In black basalt.

45 in. high.

The work belongs to the XXVIth dynasty, *i.e.* about 550 B.C.

Dallaway, *Anecdotes of the Arts in England*, 1800, p. 340.

£1,627 10s.

Purchased by Monsieur E. Hindamian, of Paris.



A STATUE OF HERMES

A replica of the Belvedere Hermes in the Vatican, Court Octagonale 53 (formerly named Antinous or Meleager), in which, since the discovery of the Hermes in the Heraeum at Olympia, we recognize the characters of the style of Praxiteles (*cf.* Treu, *Hermes mit dem Dionysosknaben*, Berlin, 1878, pp. 8f.). The head reminds us especially of the Hermes of Andros in Athens (Kekulé, *Theseion*, No. 368); it exhibits the same delicate arching of the nose, the same shape of eyes and brows, the same prominence of the forehead over the nose, which disappears towards either side, so that the forehead quite recedes at an angle on the temples, lastly a similar expression of mild but earnest thought. The statue of beautiful Parian marble of yellowish colour, is in excellent preservation. The surface of the whole body is executed with very delicate feeling, the treatment throughout soft and animated; the upper part seems to bear on the legs less heavily than in the Vatican copy; with all the breadth and power the contours are yet softer, the muscles of the breast not too massive. Not a trace has been preserved of the kerykeion in the left hand, as in the Farnese copy in the British Museum (Graeco-Roman Sculpt. No. 171. Braun, *Kunstmythol.*, plate 91). This really exquisite copy is said to have been praised by Canova as finer and more perfect than that of the Vatican, which has been seriously impaired by modern polishing (Mrs. Jameson, p. 335). Similar judgments were expressed in Rome soon after the discovery. The Pope was urged to forbid the export, but the replica already in the Vatican seemed to him to be sufficient, so that the new copy was secured for Lansdowne House at the price of £600 (not £700 as Payne Knight states, himself valuing it at £1,400; *cf.* *Report from the Elgin Committee*, pp. 95, 99). The Diskobolos in repose which was found a few steps away from this Hermes (*Mus. Pio-Clem.*, iii, 26. *Arch. Zeit.*, 1866, plate 209, 1, 2); would have quickly followed it, but it was bought for the Vatican, and forms a conspicuous ornament of the Museum there.

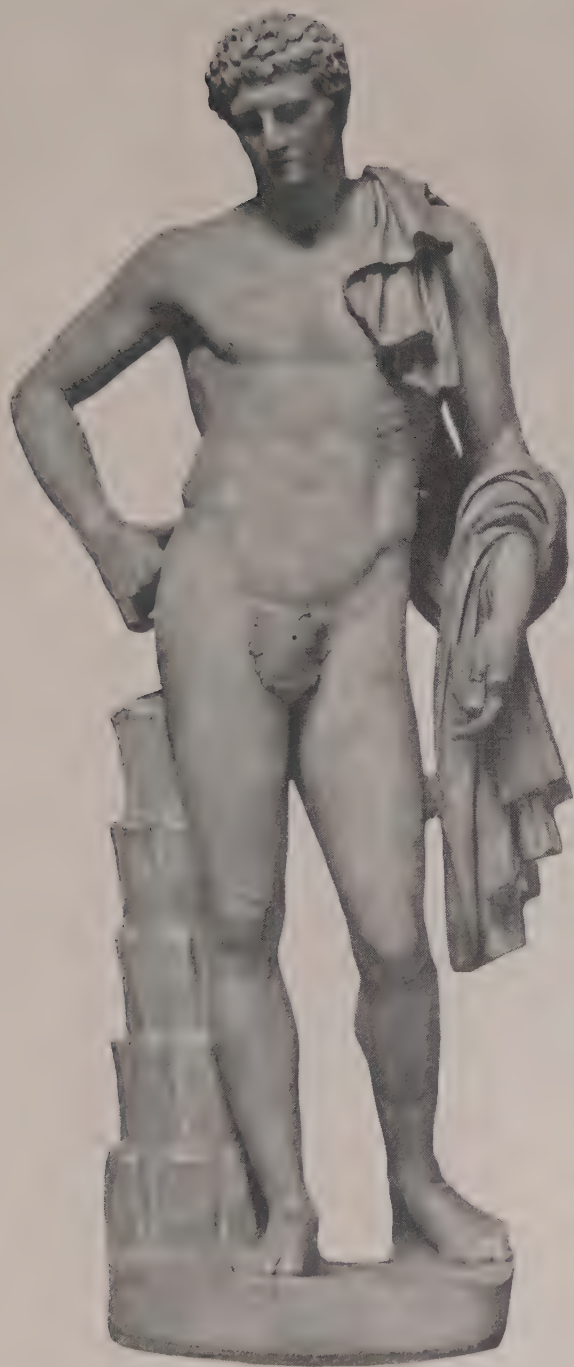
Of Parian marble, on scagliola pedestal.

7 ft. 1 in. high.

Dallaway, *Anecdotes of the Arts in England*, 1800, p. 340; Payne Knight, *Specimens of Antique Sculpture*, ii, plate 37; Waagen, *Art Treasures in Great Britain*, 1844, ii, p. 149; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 454.

£1,575

Purchased by J. Brummer, Esq., of New York.



Sale, March 5th 1930, Lot 51

A FRAGMENT OF AN ASSYRIAN RELIEF

Sculptured with the head of an Eunuch to left with long curls and a large earring in the form of a circle, with three projecting knobs.

Of limestone.

22 in. high, 22 in. wide.

This and the preceding relief are almost identical with some in the British Museum from the Palace of Sargon at Khorsabad (about 722 B.C.).

Found at Khorsabad, near Mosul.

Sent by Sir Stratford Canning (1st Viscount de Redcliffe, Ambassador to Turkey) to the 3rd Lord Lansdowne in 1845 (see letter September 14th 1845, and enclosure, p. 105).

Purchased by J. Brummer, Esq., of New York.

£1,470



Sale, March 5th 1930, Lot 50

A FRAGMENT OF AN ASSYRIAN RELIEF

Sculptured with a bearded man leading two elaborately caparisoned horses; he has a band round his head, wears a skin on his left shoulder, and holds a whip with two thongs in his right hand.

Of limestone.

19 in. high, 31 in. wide.

This and the following relief are almost identical with some in the British Museum, from the Palace of Sargon at Khorsabad (about 722 B.C.).

Found at Khorsabad, near Mosul.

Sent by Sir Stratford Canning (1st Viscount Stratford de Redcliffe, Ambassador to Turkey) to the third Lord Lansdowne in 1845 (see letter, September 14th 1845, and enclosure, p. 105, sold with this Lot).

Purchased by J. Brummer, Esq., of New York.

£1,312 10s.



Sale, March 5th 1930, Lot 64

A BUST OF ATHENE

Of colossal scale, being a fragment of a statue of the type of Pallas from Vellitri in the Louvre (Clarac, iii, 320, 851), but of more perfect art, though not so good as the head from the Villa Albani in Munich (Glypt., No. 92, Müller-Wieseler, ii, 19, 198) exactly corresponding. On the high Corinthian helmet there are still the remains of a snake, but otherwise it is without ornament. The face displays a powerful oval. All the forms of the face, though pretty much retouched, give unmistakable glimpses of the sharpness of a bronze original. The outer edge of the lips is defined by a line; the eyelashes and the brow line are very sharp. The wavy hair, equally in the style of a bronze, is gathered on the nape of the neck into a roll, which falls a long way down. The conception undoubtedly belongs to the best age of Greek art.

Greek marble, apparently Pentelic, on scagliola pedestal.

46 in. high.

Found in Roma Vecchia; bought by Gavin Hamilton in 1771 for £104.

Dallaway, *Anecdotes of the Arts in England*, 1800, p. 340; Waagen, *Art Treasures in Great Britain*, 1844, ii, p. 150; Michaelis, *Ancient Marbles in Great Britain*, 1882, p. 469.

£1,207 10s.

Purchased by J. Brummer, Esq., of New York.



Sale, December 12th 1929, Lot 86

VOLTAIRE

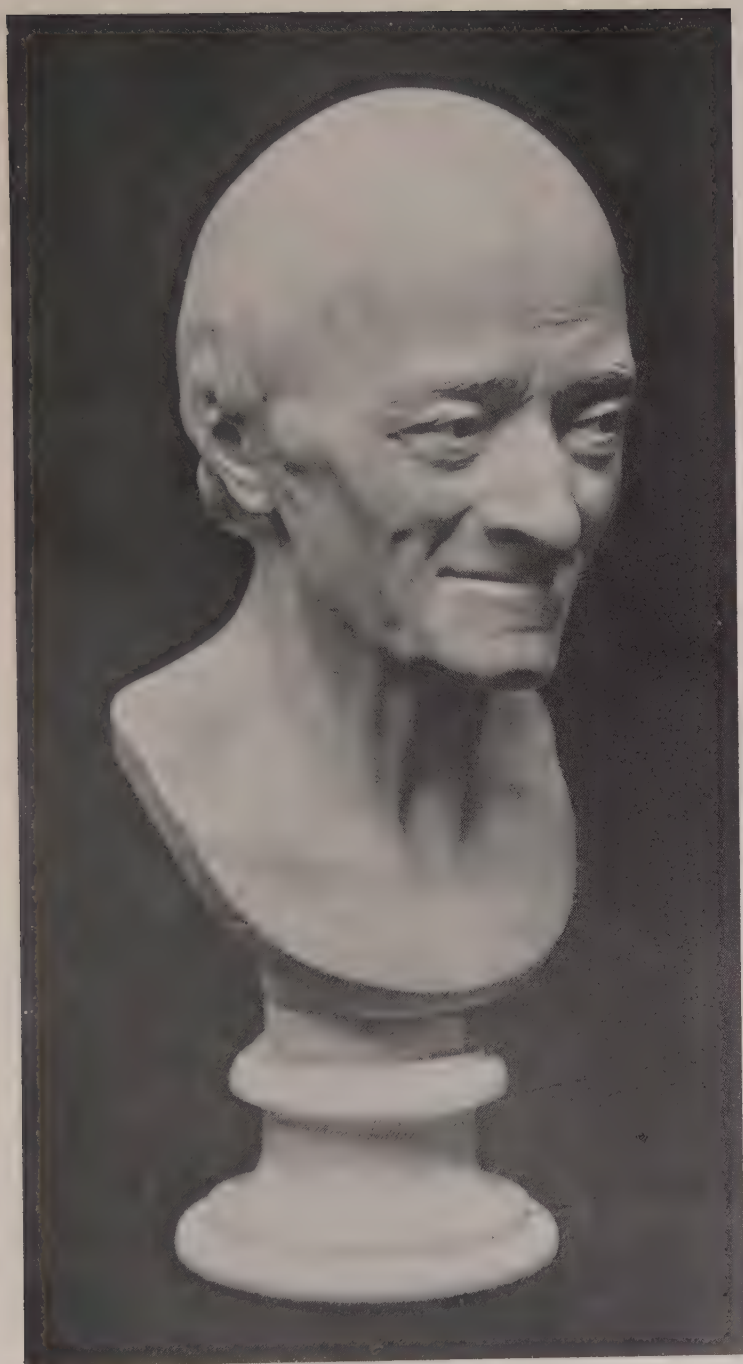
A life-size bust in statuary marble by J. A. Houdon.

Signed *Houdon f.*, on white marble socle.

From the Collection of M. Faure, of Paris.

£850

Purchased by Messrs. Albert Amor.



Sale, February 26th 1930, Lot 40

FLORA

A white marble statuette, by Claude Michel (*dit* Clodion).

Signed, Clodion.

18½ in. high.

The figure represents a Nymph, wearing flowing draperies and a wreath of flowers in her hair, holding a wreath in her left hand, and a garland of flowers in her right hand, with her arm resting on a classical vase.

From the Collection of Mrs. Bloomfield Moore, 1900.

Purchased by Mrs. Oppenheim.

£441



APPENDIX

A STATUE OF AN ATHLETE, of Greek marble. 6 ft. 3 in. high. The figure rests on the right leg with tolerably strong inclination of the body, the left leg being somewhat drawn back; by the right leg is a stem of a palm tree; both arms have always been outstretched.

£819

A TERMINAL FIGURE OF A GIRL. 4 ft. 6 in. high. The terminal pillar draped towards the upper part with a double chiton, gradually becomes a girl's figure, which, however, remains very square up to the neck.

£682 10s.

THE VENUS OF CANOVA: a statue, by Canova. 6 ft. 2 in. high. The figure represents a nude girl, standing in slightly stooping attitude with her head turned to the left and holding draperies before her, with her left hand held to her right breast.

£588

A ROMAN SEPULCHRAL MONUMENT. 29 in. high, 6 ft. wide. The monument is sculptured with five busts in very high relief, representing three generations: an elderly man, a young woman, a young man (nude), a very old woman, and a very old man.

£546

A PORTRAIT STATUE, of Thasian marble. 5 ft. 6 in. high. A youth furnished with the chlamys, in which the body is rather framed than covered, steps forward with the right leg, by which is a large quiver serving as a support.

£504

BUST OF ANTONINUS PIUS (?). 29 in. high. The head slightly turned to the left, with curly hair and short wavy beard.

£336

A STATUE OF HERMES, of Pentelic marble. 6 ft. high. The god rests on the left leg with right arm lowered, and the chlamys over the left arm. The statue is in perfect preservation except the left hand.

£315

A CIRCULAR ALTAR, of Pentelic marble. 22 in. high, 16 in. diam. The altar is sculptured with Dionysos, wearing a long double chiton and a nebris fastened round the waist with a girdle, and pointed shoes.

£315

A BUST OF A BEARDLESS ROMAN. 22 in. high. The head is slightly turned to the left, with wavy hair.

£315

A FINE EGYPTIAN HEAD OF A LIONESS, in black granite; emblematic of Sekhet, and wearing Uraeus and Solar disc. 21½ in. high. XVIIIth dynasty.

£315

A ROMAN SEPULCHRAL MONUMENT. 2 ft. 3 in. high, 4 ft. 2 in. wide. Sculptured with three busts over life-size in high relief, of the period of the Claudian Emperors, the woman's hair arranged in the style of the elder Agrippina.

£304 10s.

THE SEPULCHRAL CIPPUS OF T. FLAVIUS SEDATUS. 27 in. high, 25½ in. wide. Of pedestal form sculptured at the angles with rams' heads, which support laurel festoons; below at the corners are gryphons restored as winged lions, and at the back eagles.

£283 10s.

A CHILD'S SARCOPHAGUS. 13½ in. high, 4 ft. wide. The front panel sculptured with Cupids as armourers.

£273

A STATUE OF DIONYSOS, in repose, of Greek marble. 7 ft. 9 in. high.

£262 10s.

A BUST OF A BEARDLESS ROMAN. 27 in. high.

£252

A SMALL HEAD OF SAPPHO. 26½ in. high. On veined pink and white marble pedestal.

£231

A MARBLE THRONE, consecrated to Apollo. 3 ft. 1 in. high, 2 ft. 2 in. wide. The seat is sculptured with a cushion covered with a drapery, and supported on legs ornamented with foliage and rosettes.

£210

SILVER

SILVER SALES

1929-30

By A. C. R. CARTER

ALTHOUGH one is not confronted with such an imposing and weighty array of precious metal as that which appeared at Christie's in 1928-29, the silver dispersals in the year under review were of considerable importance and interest, and reflected the eagerness of collectors to annex examples of old English craftsmanship, especially when the vessels had long associations with noble families. I took occasion in the previous annual to state that the contemporary craze for old silver is no new thing and that the shrewd Pliny—whom I envy and worship in his descriptions of art sales—descanted frequently upon the zest of the patricians of Rome to acquire antique silver. He even deplored the fact that the collectors of his time did not care a rap for modern productions, and that the truth of the matter was that wrought silver was valued only on account of its age.

Perhaps his *manes* is sometimes allowed to revisit the earth and to attend a sale at Christie's. He would find that the patricians are now selling—not buying—silver. Yet, as in his day, he would see that the *novus homo* is often represented in the bidding. As for the huge prices now paid, these would not disturb his Roman phlegm. Has he not told us that about £10,500 of our money was given for a pair of cups by the sculptor-smith Zopyros, with the relief of the trial of Orestes before the Arciopagos? He would, however, have admitted that the £10,000 Tudor cup in the Swaythling sale, 1924,

was a good effort on our side, and that its former £50 price was a subject for lively comment.

Pliny bragged a bit about a small cup by Pytheas having been sold for £175 an ounce. Within a few *solidi* this rate was equalled on July 23, 1930, when the Wilbraham silver-gilt cup and cover, 1585, brought the maximum price per oz. ever attained at a London auction, 3,300s. Now this ounce method of bidding, although time-honoured and generally useful, ceases to be pertinent when art and design are the true causes of high values. If it is an axiom that the beautiful idea has no relation to size, the same idea should have no affinity to weight. The discretion of the cataloguer apparently governs the distinction between "per oz." bidding and that of "all at." Certain silver examples of rarity or beauty are invariably offered to "all at" bidding, just as if they were pictures or fine objects of art. Indeed, neither a canvas nor a chair is ever submitted at so much an inch or foot, even if the dimensions are given in the catalogue.

Thus the Swaythling cup mentioned was offered as an object of art and not as a piece of silver weighing about seventeen ounces. If the ounce method had been employed then the startling result of £590 per oz. would have had to be recorded. But, despite the arguments that can be brought against valuing silver at so much an ounce, it will be long before any change is made. Collectors and experts have grown accustomed to thinking in "per oz." terms, and long association has established the method as a quick and accurate means of appraisal. Besides, the expert rightly states that, under this prosaic cloak, is a lively appreciation of the beauty or rarity of the article submitted.

In the previous report I touched upon the outstanding instances of these "per-ounce" results, and gave a list of those which had occurred at Christie's in the past, when 1000s. an oz. had been attained. As on four other occasions in 1930 this auction feat was exceeded, it seems desirable that this list should be extended and

given for future serviceable reference. The complete record thus far is therefore as follows:

Year	Piece	Sale	Price per oz.	Buyer
1905.	Salt-cellar, Charles I, plain, 1635 HD.	May 10	1320s. (£66)	Letts
1909.	Inkstand, Charles I, 1630 WR.	June 8	1600s. (£80)	Crichton
1910.	Cup, Commonwealth, 1654 M.	Valpy	1320s. (£66)	Heigham
1911.	Beaker, Elizabethan, 1576 IR.	Tipping	1060s. (£53)	Crichton
1913.	Mug, Elizabethan, 1598 IB.	June 19	1560s. (£78)	Crichton
1923.	Goblet, James I, 1619 RG.	June 12	1200s. (£60)	Comyns
1928.	Bell Salt-cellar, silver-gilt, Elizabethan, 1590.	Leverton- Harris	1000s. (£50)	Willson
1929.	Spice-box, silver-gilt, 1598.	Bethell	1270s. (£63 10s.)	Mallett
1929.	Two Salt-cellars, plain, 1670 FC.	June 13	1800s. (£90)	S. J. Phillips
1929.	Tazza, Elizabethan, 1576, parcel-gilt	Revelstoke	2400s. (£120)	Permain
1930.	Goblet, Charles II, 1669 IG with mullet	March 26	1050s. (£52 10s.)	Permain
1930.	Sugar-basin, 1730, Adrian Brancker, New York	June 12	1450s. (£72 10s.)	Jarvis
1930.	Tazza, Elizabethan, 1573, silver-gilt	Ramsden	2400s. (£120)	Mallett
1930.	Cup, Elizabethan, 1585, silver-gilt	Wilbra- ham	3300s. (£165)	Permain

Judged by this particular standard of relativity the past season was of outstanding importance, although it would not be wise to stress it. Yet in its way the list reflects the especially keen character of the bidding throughout. If owners had been less timid in the autumn and winter of 1929 and had sent their collections to Christie's there would have been a longer tale to be told. Unquestionably the financial crisis in New York affected them, and that it affected the market also is in some respects true. The effect on prices, however, was not shown in the instances of fine old silver but only in those of the ordinary and less rare pieces. But, as the later months proved, when anything rich and beautiful appeared,

the market strove eagerly. It was the old story that has been manifested often: collectors must have, and will pay for, the best.

The highest price of the year, £5,800, was given by the Goldsmiths' and Silversmiths' Company for a noble Elizabethan silver-gilt rosewater dish sent by Lord Delamere. This trophy matched anything in the Brownlow sale, 1929, for heraldic associations, as the raised boss in the centre was enamelled in translucent colours with the arms of Cholmondeley and Holford (from which families the Delameres sprang) and with no fewer than eleven quarterings of offshoots. Dated 1599, this dish is comparable with that of 1556 which, with its companion ewer, 1574—both bearing the original arms of Leigh of Lyme—is now the proud possession of the Worshipful Company of Goldsmiths.

On the day, July 16, when this Delamere dish was sold there were pieces showing how Christie's rooms reflect pages in our social and political history. The names of Balfour and Curzon were linked. As stated in the article on furniture, the French Louis decorations removed from the famous retreat of the late Earl of Balfour, Whittingehame, were choicer than his family silver, yet his dinner service had the distinction of being the weightiest seen for some time at auction. The 7,147 oz. comprising it, as made by Paul Storr for the late statesman's grandfather, realized £3,484. According to an amusing sale-room *on dit*, the late Earl never had the service in actual use for fear lest cleaning up might impair it. The Curzon silver, forming part of the various Scarsdale heirlooms sent to Christie's, was notable on account of a pair of very large wine-cisterns, 1698, accompanied by two tall urns, one of which bore the Paris date, 1710. These realized £4,000—the bid of a prominent member of the family. This event was considered to be very untoward in the circumstances governing a sale made under "the consent of the Court." The Scarsdale silver-gilt porringer, for which Mr. Lionel Crichton paid £557 13s. at 380s., was a post-Restoration piece, engraved with three mottoes in Latin, one of

which, " Rege absente, nulla voluptas habenda " bore testimony to the caution of the smith in making his comment on the austere days of the Puritans well after the King's return and when another Commonwealth could not be feared.

The July sale which followed contained that " competition wallah " of an Elizabethan cup which, in reaching 3,300s. an oz. (£3,275) now has pride of place in the hierarchy of ounce bidding. This had been sent by Mr. George Wilbraham of Northwich, and his collection included another fine silver-gilt cup of a later time, 1650, for which Mr. Permain (always a very formidable competitor in the silver market) paid £1,209 2s. 6d. at 850s. It is interesting to note that the Elizabethan cup, 1585, bore the arms of that Thomas Wilbraham who married Frances, the daughter of Sir Hugh Cholmondeley. This links it with the Delamere dish already mentioned, because Lady Cholmondeley (whom James I dubbed " the bold lady of Cheshire " on account of her fierce litigiousness in claiming her father's lands by inheritance) was Frances Wilbraham's mother. Mere family associations will not much enhance the value of an ordinary article offered for sale, but when a piece of old silver has a pedigree the story is of market weight.

Unquestionably the connexion of some noble or distinguished family has influenced the modern demand for silver dinner services. The French would call it *snobisme* on the part of those collectors in the United States who desire to possess such. But this demand has increased the value of these comparatively modern dinner-services much beyond former melting-pot prices. In the previous report mention had to be made of the dinner-services of the late Marquis of Lincolnshire (£4,578); the Erle-Drax (£3,667); Lord Brownlow's (£5,330); and the Earl of Ranfurly's (£3,284). This year's list comprises the Balfour, already mentioned (£3,484); Lord Ravensworth's (£1,948); the Duke of Montrose's (£1,296); and that made for Thomas Weld of Lulworth Castle, the former owner of the famous *Luttrell Psalter* and *Bedford Horae*, now happily saved for the

nation (£1,288). This train of thought was engendered by the fact that this Weld service was sold on the day of the Wilbraham silver. It is pertinent here to mention the George II silver-gilt toilet-service for which Mr. J. Rochelle Thomas gave £3,700 on March 19. Made by John White in 1729 for the fourth Duke of Beaufort, who married Elizabeth Berkeley, it was engraved with the arms of both families and was sent to Christie's by Mr. Granville Farquhar, a descendant of the ducal house.

It was on this day that a real auction romance happened. Among a few pieces of porcelain and "bits of glass" sent for sale a little vessel was discerned, composed of rock-crystal and faded silver-gilt. When burnished the crystal body revealed exquisitely engraved figures of Apollo, Diana, and Daphne. And on the silver-gilt mounts and the domed cover, surmounted by a statuette of a warrior with a spear, was eventually found the 1572 London hall-mark of the celebrated sixteenth-century craftsman, Thomas Bampton of the Falcon, maker of the famous standing-salt owned by the Vintners' Company. This little treasure had come from Basildon Park, and it seemed probable that it had once belonged to the late Arthur Morrison, a versatile collector in his day. It caused me to remember a somewhat parallel incident twenty-five years ago. One of Christie's representatives had gone to Beau-Desert and, mindful of the mishap, which may occur in the best regulated houses, was somewhat insistent on inspecting the butler's pantry. Was not a copy of the first Gutenberg Bible once found in the forgotten medicine cupboard of an old Scottish castle? To the trusty servant's surprise a superb rock-crystal and silver-gilt ewer was then discovered among the "glass" in a similarly dull and grimy state. This ultimately realized 4,000 guineas. The Basildon Park "find" fetched £1,500—the bid of Mr. Ernest Permain who made himself further prominent by giving 1,050s. an oz. (£427) for a Charles I goblet, 1626. The late owner of this was aware of its value because by his direction it had been sent to Christie's, yet he

must have overlooked a little Rembrandt panel (relegated to the house-keeper's lobby) which fetched 1,300 guineas as mentioned under the picture sales of the year.

It is convenient at this stage to describe the other two pieces included in that 1,000s. or over ounce list. The second of the four occasions was on June 12, when a plain, circular sugar-basin and cover appeared in the little collection belonging to the late Mrs. Rosalind Beardmore. At first this had been considered to be the work of a smith practising at Limerick about 1730, one Adam Buck. But, as Olive Schreiner once ended a famous novel, "the chickens were wiser," and several of these sale-room birds, after pecking at the basin, found some real sugar in it. In short, they discerned it to be a rare piece by Adrian Brancker, who worked in New York long before Independence Day. I have mentioned "chickens," and in this vein the veteran expert, Mr. Lionel Crichton, will forgive me for stating that, as a "wily old bird," he had been the first to identify the piece as American. The bidding was very lively, and Mr. J. H. Jarvis of Richmond won the prize at 1,450s. an oz. (£630 15s.). The remaining occasion of these large "per oz." bids was on June 26, in the Ramsden sale. Then an Elizabethan silver-gilt tazza, by Henry Sutton, 1573, which had been lent to the Seaford House loan exhibition in 1929, fetched £1,704 at 2,400s. an oz. This was exactly the ounce price of that parcel-gilt tazza, 1576, which appeared in the Revelstoke sale last year. That courageous bidder, Mr. Francis Mallett, was the winner of this Ramsden tazza.

History again entered the auction room on this day of the Ramsden sale as Mr. Guy Fairfax had sent his family collection which contained presentation pieces from Queen Anne to his ancestor, Capt. Robt. Fairfax, for distinguished service at the taking of Gibraltar in 1704. The chief souvenir was that *Gibraltar Cup*, made for the occasion by Isaac Liger, inscribed with a big-gun Latin inscription in which that excellent word, *propugnaculum*, struck a resonant note. This reached £1,479 at 440s., and was bought by

Mr. B. A. Spencer, who, it was understood at the time, was acting in behalf of Lord Fairfax of Cameron. To him fell also a pair of Queen Anne jugs, by the same smith, at £848; a Queen Anne octagonal salver by J. Ward, 1704, at £610, and a William III porringer, 1697, at £548. Each of these was engraved with the Fairfax arms. Mr. Spencer likewise bought at £1,063 a monteith by William Gamble, 1702. This reached 330s. an oz. In the Ramsden portion of the sale another monteith appeared and had the collateral interest of being another Gibraltar presentation piece. For this Mr. Permain gave £994 at 240s. He had already taken Lord Ravensworth's 1699 monteith at 155s.—£619.

But the champion monteith of the year was sold on March 19, having been sent to Christie's from the Craig Sellar home at Ard-tornish, Argyllshire. And before proceeding further, one should supply a definition of this quaint term. Apparently the monteith derives its name from an eccentric Scottish gallant, dubbed Monsieur Montegh, who used to wear his cloak notched with half-circles at the end. Now an ingenious smith in 1683 conceived this pattern to be suitable for a vessel, notched at the brim to allow wine or punch glasses to be held by their feet so that their bodies could hang in hot or cold water as occasion required. As this monteith from Scotland was made in 1687, the experts recognized one of the earliest examples of this peculiar vessel, and Mr. Francis Mallett had to give 580s. an oz., £1,080 for it. This had cost the late owner £500, and the result of the sale showed at least fifty per cent. profit on the original outlay.

Scots who know their *Marmion* will recall the line: "The quaighs were deep, the liquor strong." About twenty years ago this type of Scottish drinking vessel first came into auction prominence. Two good examples appeared last season. One made by James Tait of Edinburgh about 1700, fetched 370s. an oz. on April 8, given by Mr. Crichton, and, on July 23, Mr. Willson paid 480s. an oz. for a heavier quaigh made by C. Mackenzie in 1716. The quaigh sold

twenty years ago also made 48os. an oz. and was the product of Thomas Moncur of Aberdeen. Incidentally Queen Victoria, in *More Leaves*, states that she once saw "a silver quaigh out of which Prince Charles Edward had once drunk."

Reference has been made to the shyness of owners at the opening of the season. Yet they should have derived courage from the results of the sale on November 13, when three dredgers of the first George's period approached £40 an oz. One wonders where that "drudger" is to-day which Pepys "did carry home for my cupboard of plate" in 1666. Before him Randle Cotgrave translated the French term "drageur" as a "comfet box of silver." Mr. Comyns bought these and Mr. Permain gave 58os. an oz. for a 1667 Stuart goblet. The Barnet Lewis silver sold on February 25 should certainly have heartened owners to be up and doing. I cannot emphasize too often the deeply rooted error of old-fashioned owners in thinking that the only time for selling is in the so-called "season." Many owners who keep on holding back may find in the end that there is no room left in Christie's programme.

This Barnet Lewis sale provided many instances of the advances in prices. In the Duke of Cambridge sale, 1904, a pair of Queen Anne tazze brought only 39s. an oz. This was altered on February 25 to 25os. an oz., and a pair of William III cups rose from 84s. an oz. in 1904 to 335s. Again a Charles II wine-cup was raised by Mr. Webster from 59os. an oz. in 1905 to 80os., and a Commonwealth posset-pot, sold in 1905 as a saucepan at 28os. an oz., jumped to 88os. In the same year a Charles II plain goblet, 1669, fetched 155s. an oz. This was changed to 48os. Even a pair of heavy dessert stands by Paul Storr advanced from 16s. 6d. an oz. in the Duke of Cambridge sale to 27s., and it was generally understood that the Barnet Lewis total represented a sixty per cent. profit at least. Sentimental interest is a fickle thing at auction. In the Lewis collection was a spirally fluted case engraved "Presented to the Hon. Charles Stewart Parnell by Joseph O'Donohue of New York." This failed to elicit a bid beyond £3.

SILVER

Sale, July 16th 1930, Lot 63

AN ELIZABETHAN SILVER-GILT ROSE-WATER DISH

In the centre of the dish is a raised boss which retains a silver medallion finely enamelled in translucent colours, with the arms of Cholmondeley impaling Holford.

The quarterings are:

- | | | |
|-----------------|-------------|--------------|
| 1. Cholmondeley | 5. Dutton | 9. Hatton |
| 2. Cheney | 6. Thornton | 10. Minshull |
| 3. Capenhurst | 7. Kingsley | 11. Hill |
| 4. Heron? | 8. Helsby | |

The impalement shows Holford quartering Toft and Bulkeley.

The medallion is held in position by a fluted silver-gilt moulding, which is surrounded by a border embossed and finely chased with three dolphins in strapwork cartouches divided by groups of fruit.

The broad well is entirely decorated with engraving, consisting of arabesque foliage terminating in formal blossoms and enclosing masks.

The flat rim is similarly engraved with arabesques, and is also embossed and chased with dolphins and fruit in six alternating medallions bordered by strapwork.

19 in. diam.

1599. *Weight, 94 oz. 13 dwt.*

The dish must have been made for Sir Hugh Cholmondeley, of Cholmondeley, who married Mary, daughter and heir of Christopher Holford, of Holford, about 1583. Sir Hugh died in 1601, and was succeeded by his eldest son Robert, who inherited Cholmondeley, and whose nephew Robert was created the 1st Viscount Cholmondeley of Kells in 1661. Sir

Hugh's third son, Thomas, of Vale Royal, was the ancestor of the Lords Delamere, his great-great-grandson Thomas being created Lord Delamere of Vale Royal, co. Chester, in 1821.

Sir Hugh's wife, Mary Holford, seems to have been a lady of strong character, and was known as the "bold lady of Cheshire," so named by James I in view of her long dispute about the lands which had descended to her from her father, and which she eventually brought to a successful issue.

£5,800

Purchased by The Goldsmiths & Silversmiths' Company, Ltd.



Sale, March 19th 1930, Lot 29

A GEORGE II SILVER-GILT TOILET SERVICE

Finely engraved with the arms of Beaufort impaling Berkeley, and with masks, foliage, and strapwork round the borders.

By John White, 1729. Consisting of:

A rose-water ewer, $9\frac{1}{2}$ in. high, and dish, $14\frac{1}{2}$ in. wide.

A pair of oblong caskets, $10\frac{1}{4}$ in. wide.

A jewel-case, with pin-cushion top, $7\frac{1}{2}$ in. wide.

A pair of octagonal toilet-boxes, 5 in. diam.

A pair of ditto, 3 in. diam.

A pair of octagonal two-handled bowls and covers, 7 in. wide.

A pair of octagonal scent-vases, $6\frac{1}{2}$ in. high.

A pair of octagonal vases and covers, $5\frac{1}{2}$ in. high.

A pair of octagonal waiters, $5\frac{1}{2}$ in. square.

A table-bell.

A bell-pull.

A pair of octagonal brushes, 4 in. long.

A pair of whisks.

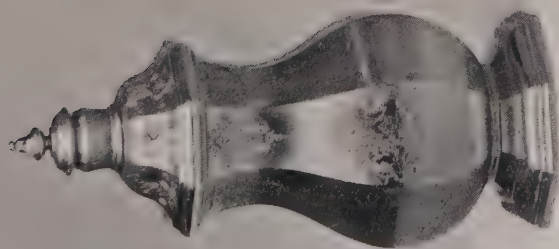
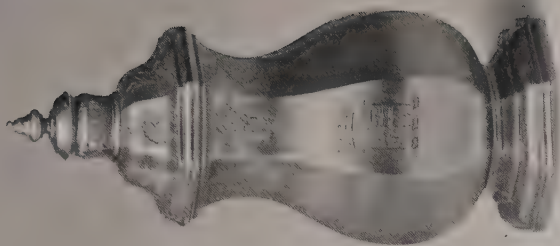
A pair of table-candlesticks, nearly similar, and with the same arms.

By J. Quantock, 1755. *Weight, without whisks*, 497 oz. 19 dwt.

Charles Noel, 4th Duke of Beaufort (1709-1756), married May 1740 Elizabeth, daughter of John Berkeley of Stoke Gifford, and sister of Norborne, Lord Botecourt, whose barony she subsequently inherited.

£3,700

Purchased by J. Rochelle Thomas, Esq.



Sale, July 23rd 1930, Lot 74

AN ELIZABETHAN SILVER-GILT CUP AND COVER

Shaped as a gourd, engraved with foliage and strapwork, and the arms and crest of Thomas Wilbraham of Woodhey; supported on a stem formed as entwined branches, on circular foot chased with fruit and strapwork on a matted ground, and with egg-and-tongue border; the cover surmounted by a vase-shaped knob resting on a fan-shaped knob.

12 in. high.

1585. Maker's mark, SB in shaped shield. *Weight, 19 oz. 17 dwt.*
(3,300s. *per oz.*)

Thomas Wilbraham, of Woodhey, the original owner of the cup, married Frances, daughter of Sir Hugh Cholmondeley, of Cholmondeley.

Purchased by E. Permain, Esq.

£3,275 5s.



Sale, June 26th 1930, Lot 64

AN ELIZABETHAN SILVER-GILT TAZZA

With a slightly raised boss in the centre repoussé and chased with a profile head, surrounded by two bands of engraved strapwork and foliage, the exterior engraved with a narrow border of arabesques; on stem with compressed knop, and slightly domed foot repoussé and chased with fruit, and strapwork in egg-and-tongue borders.

5 in. high, $6\frac{1}{2}$ in. diam.

By Henry Sutton, 1573. *Weight*, 14 oz. 4 dwt. (2,400s. per oz.)

Purchased by Messrs. Mallett & Son.

£1,704



Sale, April 30th 1930, Lot 69

AN ELIZABETHAN SALT-CELLAR AND COVER

The salt is of bell shape spreading towards the foot, which has a plain rounded edge, the cover shaped as a dome, surmounted by a ring handle, and with a horizontal rib round the lower edge. The salt is engraved with the arms of Chorley, of Chorley, co. Lancs., quartering those of Walton, of co. Lancs., in plume mantling.

$6\frac{3}{4}$ in high, $4\frac{3}{4}$ in. diam. of foot.

London hall-mark, 1586; maker's mark, CB monogram in shaped shield. *Weight*, 11 oz. 7 dwt.

£1,600

Purchased by Messrs. Crichton Bros.



Sale, June 26th 1930, Lot 46

THE GIBRALTAR CUP AND COVER

A Queen Anne silver-gilt cup and cover, with nearly straight sides, with two handles chased as caryatid female figures, and circular moulded foot, the cover ridged and slightly domed, and surmounted by a handle formed as a coiled serpent, the bowl engraved on one side with the Fairfax arms and scroll mantling, and on the reverse with the crowned monogram of Queen Anne, and the inscription: "OB EXPUGNATUM GIBALTARIS PROPUGNACULUM ET GALLICAM MARI MEDITERRANEO CLASSEM 13 DIE AUG. ANNO SALUTIS 1704 FORTITER OPPUGNATAM REGALE ANNÆ REGINÆ DONUM ROBERTO FAIRFAX ARMIGERO."

10½ in. high, 7 in. diam.

1705. Maker's mark, LY in shaped shield, with a mullet and two pellets below. Probably Isaac Liger. *Weight*, 67 oz. 5 dwt. (440s. per oz.)

The Cup was presented by Queen Anne to Captain Robert Fairfax, R.N., of H.M.S. Berwick, in 1705, for his services at the taking of Gibraltar and in the battle of Malaga.

£1,479 10s.

Purchased by B. A. Spencer, Esq., on behalf of Rt. Hon. Lord Fairfax.



Sale, June 26th 1930, Lot 114

A QUEEN ANNE OVAL WINE CISTERN

Decorated with strapwork round the lower part, and a band of foliage round the shoulder, with gadrooned border and foot, the handles at each end designed as sea-horses holding rings; to one side is applied a shield with the arms of William Wyndham Grenville, Baron Grenville of Wotton under Bernewood.

16 in. high, 32 in. wide.

By Lewis Mettayer, 1709. *Weight, 481 oz. 10 dwt. (6os. per oz.)*

Lord Grenville was the younger brother of George, 1st Marquess of Buckingham; born 1759; M.P. for Buckingham, 1782-4, for Bucks, 1784-90; Paymaster-General, 1783-4; Privy Councillor, 1783; Vice-President Board of Trade, 1786-89; Speaker of the House of Commons, 1789-91; created Baron Grenville November 25th, 1790; Foreign Secretary, 1791-1801; Prime Minister in the "Ministry of all the Talents," 1806-7; Chancellor of Oxford University, 1810; F.S.A. and F.R.S. He married, July 18th, 1792, Anne, daughter of Thomas Pitt, 1st Lord Camelford, and eventual heir of her brother, the 2nd Lord Camelford. He died without issue, January 12th, 1830. His wife's arms, with a quarterly shield, are shown in pretence.

Purchased by E. Permain, Esq.

£1,444 10s.



Sale, July 23rd 1930, Lot 73

A COMMONWEALTH SILVER-GILT CUP AND COVER

With nearly cylindrical bowl, on baluster stem and circular foot, the whole decorated with broad bands of matting in polished borders, the cover flat with conical centre decorated round the border with bands of matting, and the centre chased with formal foliage, surmounted by a statuette of a Classical warrior holding a shield.

13½ in. high.

1650. Maker's mark, WM with a cinquefoil and three pellets below.
Weight, 28 oz. 9 dwt. (850s. per oz.)

£1,209 2s. 6d.

Purchased by E. Permain, Esq.



Sale, March 19th 1930, Lot 92

A SET OF THREE CUPS AND COVERS

The lower parts of the bowls and the tops of the covers decorated with bold strapwork in relief, with ribs round the barrel and gadrooning round the borders of the covers and feet, the handles of harp shape chased with rosettes, the lips engraved with a monogram and scroll mantling.

11¼ in. and 8½ in. high.

By Anthony Nelme, 1713 and 1715; in oak case. *Weight, 165 oz. 10 dwt.*
(145s. *per oz.*)

£1,199 17s. 6d.

Purchased by Messrs. S. J. Phillips.



Sale, February 25th 1930, Lot 102

FOUR QUEEN ANNE TABLE-CANDLESTICKS

With vase-shaped stems chased with festoons of flowers and supporting nozzles and wax pans chased with rosettes and ribands, supported on triangular bases chased with acanthus foliage on a matted ground, with a plain oval medallion in the centre of each face, resting on shell feet.

10 $\frac{1}{4}$ in. high.

By David King, Dublin, 1702. *Weight*, 109 oz. 10 dwt. (200s. per oz.)

£1,095

Purchased by Messrs. Crichton Bros.

Sale, February 25th 1930, Lot 103

A CHARLES II PEG-TANKARD AND COVER

With cylindrical barrel engraved with a coat of arms in scroll mantling, the cover flat and surmounted by a thumb-piece formed as two pomegranates, the barrel supported on three feet formed as pomegranates and scroll foliage.

7 in. high.

By J. Plummer, York, 1665. *Weight*, 24 oz. 18 dwt. (430s. per oz.)

£535 7s.

Purchased by E. Permain, Esq.



Sale, March 25th 1930, Lot 103

A JAMES II MONTEITH

The sides divided into eight lobed panels engraved with Chinese figures, birds and branches on a matted background, and one panel with a coat of arms in scroll mantling, the rim scalloped and chased with wreaths of foliage.

11½ in. diam.

1687. Maker's mark, JA monogram. *Weight, 37 oz. 5 dwt. (58os. per oz.)*

£1,080 5s.

Purchased by Messrs. Mallett & Son.



Sale, June 26th 1930, Lot 43

A QUEEN ANNE MONTEITH

Embossed with a corded band and spiral fluting, edged with stamped foliage ornament, on gadrooned foot, the scalloped rim removable and chased with foliage and Cherubs.

8½ in. high, 12 in. diam.

By William Gamble, 1702. *Weight*, 64 oz. 9 dwt. (330s. *per* oz.)

£1,063 8s. 6d.

Purchased by B. A. Spencer, Esq., on behalf of Rt. Hon. Lord
Fairfax.



Sale, June 26th 1930, Lot 63

A QUEEN ANNE MONTEITH

Embossed with oval lobes on a matted ground, engraved with foliage, and with grotesque mask handles holding rings, one of the lobes engraved with a sailing ship and the inscription, "THE ST. GEORGE EX DONO REGINÆ AUGT. 13, 1704," and another lobe engraved at a later date with a coat of arms and scroll mantling; the rim removable with scalloped edge chased with shells and scrolls.

12½ in. diam

By Isaac Dighton, 1703. *Weight*, 82 oz. 18 dwt. (24os. per oz.)

Exhibited at the Exhibition of Plate at Seaford House, 1929.

The monteith, like the cup, Lot 46, was obviously presented by Queen Anne in connection with the reduction of Gibraltar on the 13th August, 1704.

£994 16s.

Purchased by E. Permain, Esq.



Sale, June 26th 1930, Lot 44

A PAIR OF QUEEN ANNE JUGS AND COVERS

Of pear shape, with short spouts and scroll handles, the covers slightly domed and surmounted by acorn knobs and scroll thumb-pieces, the bodies engraved with the arms of Robert Fairfax and scroll mantling.

10½ in. high.

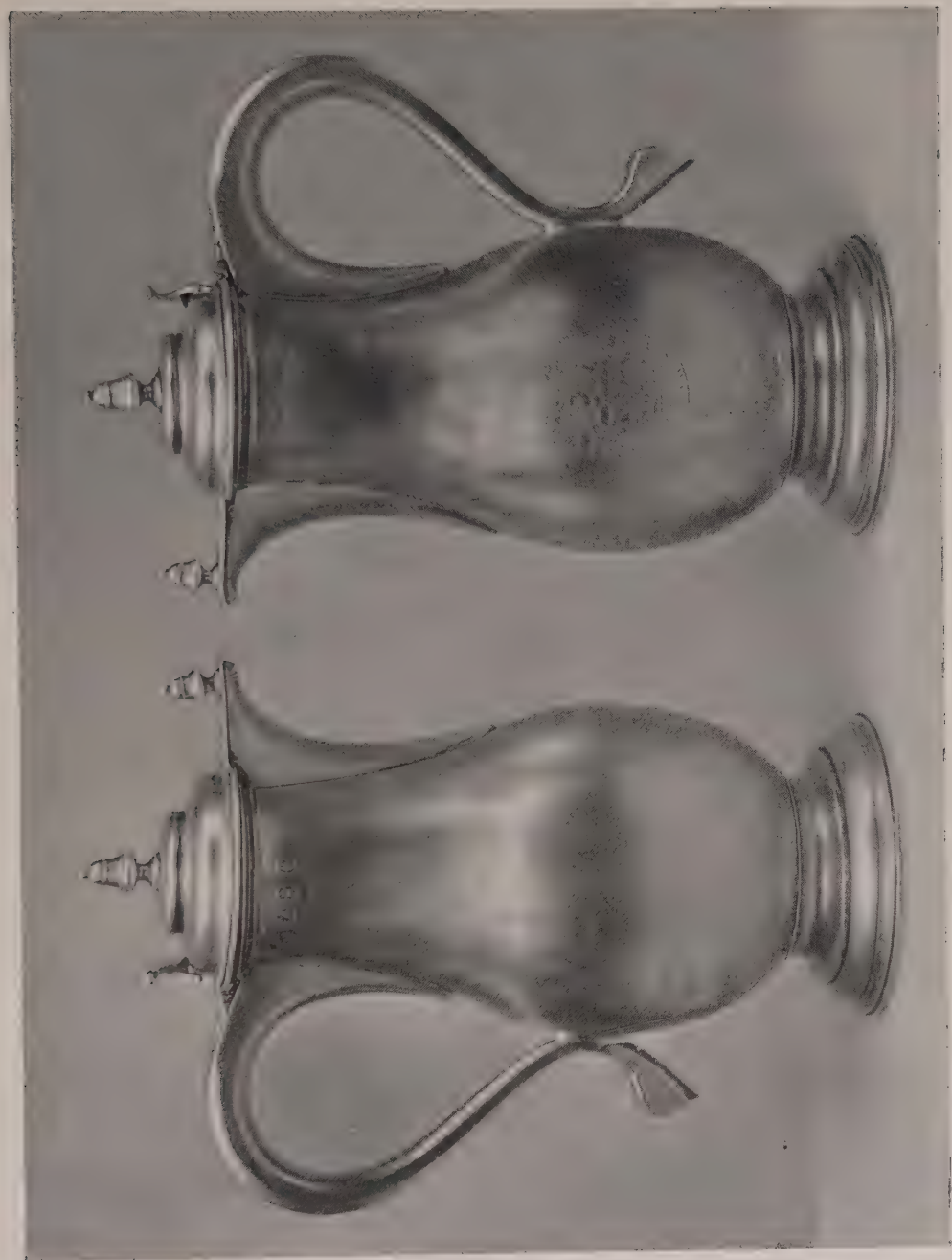
1704. Maker's mark, LY in shaped shield, with a star and two pellets below. Probably Isaac Liger. *Weight*, 65 oz. 6 dwt. (26os. *per* oz.)

Robert Fairfax (1666-1725), of Newton Kyme, co. York, was grandson of Sir William Fairfax, and married Hester, daughter of Robert Bushell, of Ruswarpe, co. York. He was present at the battle in Bantry Bay and relief of Londonderry, 1689, and was court-martialled for failing to overtake a French squadron off Cape Palos, but acquitted, 1704. Was in the Battle of Malaga, 1704, and took part in the reduction of Gibraltar and of Barcelona, 1705. Retired in 1708 owing to his anger at the cancellation of his appointment as Vice-Admiral of the Blue. Rear-Admiral in 1708; M.P. for York City, 1713-14; and Lord Mayor of York, 1715. He died in 1725.

Admiral Fairfax was an ancestor of the present owner.

£848 18s.

Purchased by B. A. Spencer, Esq., on behalf of Rt. Hon. Lord Fairfax.



Sale, February 25th 1930, Lot 108

A COMMONWEALTH POSSET-POT

With straight sides and scroll handle, supported on three pear-shaped feet; to the lip is applied a shield pricked with the initials D.G.M.

5 in. diam.

1656. Maker's mark, TL with three pellets in an octagon. *Weight*, 15 oz. 7 dw. (88os. per oz.)

From the Collection of the late Richard Haynes, Esq., 1905.

Purchased by Percy Webster, Esq.

£675 8s.



Sale, June 26th 1930, Lot 105

A CHARLES II TANKARD

With flat cover, moulded borders and foot, and corkscrew thumb-piece, the barrel engraved with a shield with a lion rampant and plume mantling.

7½ in. high.

1679. Maker's mark, R.M. monogram. *Weight, 40 oz. 15 dwt. (325s. per oz.)*

£660 11s. 3d.

Purchased by The Goldsmiths & Silversmiths' Company, Ltd.



Sale, June 12th 1930, Lot 33

A PLAIN CIRCULAR SUGAR-BASIN AND COVER

By Adam Buck, of Limerick. *Circa 1730. Weight, 8 oz. 14 dwt. (1,450s. per oz.)*

£630 15s.

Purchased by J. H. Jarvis, Esq.



Sale, June 26th 1930, Lot 55

A WILLIAM III MONTEITH

Embossed with a shield engraved with the arms of Simpson quartering Anderson, and impaling Clutterbuck, and band of fluting, with chased lion's mask handles holding rings, with movable rim with scalloped scroll edge chased with Cherubs.

12½ in. diam.

By Charles Overing, 1699. *Weight*, 79 oz. 18 dwt. (155s. per oz.)

Sir Thomas Henry Liddell, 1st Baron Ravensworth, born 1775, married in 1796 Maria Susannah, daughter of John Simpson, of Bradley.

£619 4s. 6d.

Purchased by E. Permain, Esq.



Sale, June 26th 1930, Lot 45

A QUEEN ANNE OCTAGONAL SALVER

Engraved in the centre with the arms of Robert Fairfax, and in each angle scroll foliage, the borders engraved with two laurel wreaths, and with moulded rim slightly raised, supported on ball feet.

15 $\frac{1}{4}$ in. by 11 $\frac{3}{4}$ in.

By J. Ward, 1704. *Weight*, 48 oz. 16 dwt. (250s. per oz.)

£610

Purchased by B. A. Spencer, Esq., on behalf of Rt. Hon. Lord
Fairfax.



Sale, July 23rd 1930, Lot 75

AN ELIZABETHAN TIGER WARE JUG

Mounted with silver-gilt lip, engraved with a broad band of foliage and strapwork, and a silver-gilt cover finely chased with small seated figures, masks, fruit and strapwork, and with a medallion in the centre engraved with the Wilbraham crest and the initials RW, the thumb-piece chased with two masks; on silver-gilt foot with fluted and foliage borders attached to the jug by vertical straps terminating above with a band round the neck with a small chased lion's mask at the joint of the straps.

9 in. high.

1566.

The jug originally belonged to Richard Wilbraham, of Woodhey, Master of the Jewel House and of the Revels to Queen Mary, and M.P. for Chester. He married Dorothy, daughter of Richard Grosvenor, of Eaton.

£600

Purchased by E. Permain, Esq.



Sale, March 19th 1930, Lot 101

A CHARLES II TANKARD AND COVER

With cylindrical barrel and flat cover surmounted by a scroll thumb-piece, the borders reeded, the barrel and cover entirely engraved with birds and branches in the Chinese taste.

7½ in. high.

1683. Maker's mark, a waterfowl in dotted circle. *Weight*, 37 oz. 8 dwt. (320s. per oz.)

£598 8s.

Purchased by Messrs. Mallett & Son.

Sale, March 19th 1930, Lot 102

A JAMES II PORRINGER AND COVER

With straight sides slightly widening towards the lip, the cover flat and surmounted by a pierced and chased foliage knob, and the handles formed as S-shaped scrolls, the barrel and cover entirely engraved with Chinese figures, birds and branches, and the arms of Leveson of Wolverhampton, co. Stafford, enclosed within a wreath of foliage.

7½ in. high, 6 in. diam.

1686. Maker's mark, TK with pellet above and cinquefoil below. *Weight*, 28 oz. 8 dwt. (400s. per oz.)

The porringer probably originally belonged to Richard Leveson, groom of the bedchamber to James II and a Burgess of Lichfield in 1685.

£568

Purchased by Messrs. Mallett & Son.



Sale, July 16th 1930, Lot 71

A CHARLES II SILVER-GILT PORRINGER AND COVER

With partly matted ground, scroll handles, and a baluster knob to the cover, the bowl engraved with the inscriptions: "HOC REGIS AMICO AB IMICO DATUM" and "POST REDITUM REGIS FIDELITATIS PRAEMIUM," and on the cover "REGE ABFENTE MULLA VOLUPTAS HABENDA," in oval medallions reserved in the matting.

6½ in. high, 5¾ in. diam.

1670. Maker's mark, TH monogram with fleur-de-lys below. *Weight*, 29 oz. 7 dwt. (38os. *per* oz.)

£557 13s.

Purchased by Messrs. Crichton Bros.



Sale, June 26th 1930, Lot 47

A WILLIAM III PORRINGER AND COVER

With nearly straight sides and scroll handles, the cover surmounted by an openwork foliage knob, the bowl engraved with the arms of Robert Fairfax and plume mantling.

7½ in. high, 6¼ in. diam.

By Timothy Ley, 1697. *Weight*, 32 oz. 5 dwt. (340s. per oz.)

£548 5s.

Purchased by B. A. Spencer, Esq., on behalf of Rt. Hon. Lord Fairfax.



Sale, February 25th 1930, Lot 82

A PAIR OF QUEEN ANNE SILVER-GILT TAZZE

Finely engraved with stags and hounds among arabesque foliage and with gadrooned borders and feet, the latter attached to the backs of the tazze by cut cardwork.

2½ in. high, 9 in. diam.

By Pierre Platel, 1704. *Weight, 43 oz. 2 dwt. (250s. per oz.)*

£538 15s.

Purchased by E. Permain, Esq.

Sale, February 25th 1930, Lot 83

A PAIR OF WILLIAM III SILVER-GILT CUPS AND COVERS

With shaped sides engraved with borders of foliage and with beaded S-shaped handles.

5¾ in. high.

By J. Ward, 1698. *Weight, 22 oz. 2 dwt. (325s. per oz.)*

£370 3s. 6d.

Purchased by E. Permain, Esq.



Sale, March 19th 1930, Lot 82

A PAIR OF IRISH EWERS

With pear-shaped bodies, short spouts and scroll handles and thumb-pieces, the borders decorated with bands of flowers, shells, and scrollwork in flat chasing.

11 $\frac{1}{2}$ in. high.

By Thomas Williamson, Dublin, 1741. *Weight, 96 oz. 5 dwt. (105s. per oz.)*

£505 6s. 3d.

Purchased by E. Permain, Esq.



Sale, March 26th 1930, Lot 100

A CHARLES I PLAIN GOBLET

With V-shaped cup supported on a tall slender baluster stem, and slightly spreading circular foot.

8 $\frac{1}{4}$ in. high.

1626. Maker's mark, CC with a tree between and two pellets above.
Weight, 8 oz. 3 dwt. (1,050s. per oz.)

£427 17s. 6d.

Purchased by E. Permain, Esq.



Sale, February 25th 1930, Lot 106

A CHARLES II PLAIN GOBLET

With nearly cylindrical cup, on baluster stem and circular foot.
6 in. high.

1669. Maker's mark, IG with a mullet and crescent in a heart.
Weight, 8 oz. 16 dwt. (48os. per oz.)

From the Collection of the late H. W. Nelson, Esq , 1905.

£211 4s.

Purchased by E. Permain, Esq.



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR SILVER PLATE

	<i>Price per oz.</i>	<i>Total Price</i>
QUEEN ELIZABETH		
AN ELIZABETHAN CUP AND COVER, of rock-crystal and silver-gilt. 10 in. high. London hall-mark, 1572. By Thomas Bampton of "The Falcon." The cup is formed of a cylinder of rock-crystal, finely engraved with figures of Apollo, Diana, and Daphne, divided by trees, with small landscapes and buildings at the base.	£ 1,500	s. 0 d. 0
AN ELIZABETHAN TIGERWARE JUG, mounted with silver-gilt neckband engraved with strapwork, and silver-gilt cover embossed and chased with masks and fruit, with thumb-piece chased with a mermaid, on silver-gilt foot. 7 in. high. 1561. Maker's mark, a flower.	220	0 0
AN ELIZABETHAN CHALICE, with V-shaped cup engraved round the centre with a band of arabesques and strapwork, on plain stem and circular foot, with egg-and-tongue border. 6¼ in. high. 1570. Maker's mark, a bunch of grapes. 6 oz. 11 dwt.	315s.	103 3 3

COMMONWEALTH

A SILVER-GILT PORRINGER, COVER AND STAND, embossed and chased with borders of foliage and lobe-shaped ornaments, with scroll handles surmounted by busts; the porringer, 5¼ in.

	<i>Price per oz.</i>	<i>Total Price</i>
diam.; the tazza-shaped stand, 11 in. diam. 1655. Maker's mark, AM monogram (probably A. Moore). 43 oz. 18 dwt.	690s.	1,511 2 0
A GOBLET, with V-shaped bowl, on baluster stem and circular spreading foot. 6¼ in. high. 1650. Maker's mark, C.P. with mullet below. 10 oz. 1 dwt.	255s.	128 2 9

CHARLES II

AN OCTAGONAL CASKET, entirely engraved with Chinese figures, birds, and branches of foliage in reeded borders, supported at the corners on pierced scroll feet. 9½ in. wide. 1683. Maker's mark, WE, with a cinquefoil below in shaped shield. 43 oz. 1 dwt.	250s.	538 2 6
A PLAIN TANKARD, with flat cover and bifurcated thumb-piece, the borders reeded. 1661. Maker's mark, FL with a bird below in a heart. 35 oz. 18 dwt.	225s.	403 17 6
A PLAIN TANKARD, with flat cover, scroll handle, and bifurcated thumb-piece, the borders reeded and the barrel engraved with the arms of Falconer impaling Weekes and plume mantling. 6¾ in. high. 1673. Maker's mark, FS with cinquefoil below. 24 oz. 9 dwt.	280s.	342 6 0
A PLAIN TANKARD, with flat cover, scroll handle and bifurcated thumb-piece. Norwich, <i>circa</i> 1660. Maker's mark, AH in shaped shield (probably Arthur Heaslewood). 21 oz. 17 dwt.	290s.	316 16 6
A PLAIN TANKARD, with flat cover surmounted by a thumb-piece chased as dolphins. Arms of the Winship Family; beneath the base the tankard is engraved "THE GIFT OF YE OWNERS OF YE SHIPP ST. PETER, OCT. 19, 1685. To T.P." 7¼ in. high. 1684. Maker's mark, ST monogram crowned. 30 oz. 3 dwt.	200s.	301 10 0

CHARLES II—*continued*

	<i>Price per oz.</i>	<i>Total Price</i>
A GOBLET, with nearly cylindrical bowl, engraved with a coat of arms in scroll mantling, initials, and the date 1687, on baluster stem and spreading circular foot. 6 in. high. 1667. Maker's mark, TM with crown below. 8 oz. 13 dwt.	58os.	£ s. d. 250 17 0
A TANKARD, with flat cover, scroll handle, and bifurcated thumb-piece. 7 in. high. 1670. Maker's mark, RN in shaped shield. 28 oz. 15 dwt.	17os.	244 7 6
FIVE SILVER-GILT TOILET BOXES, chased with Apollo, Daphne and other figures. 5 $\frac{3}{4}$ in. and 3 $\frac{1}{2}$ in. diam. Circa 1680. 52 oz. 18 dwt.	9os.	238 1 0
A TANKARD AND COVER, chased round the lower part of the barrel with acanthus- and palm-leaves, and the cover chased with a laurel-wreath, and surmounted by a lion thumb-piece. 6 $\frac{3}{4}$ in. high. 1681. Maker's mark, IC in shaped shield. 25 oz. 7 dwt.	16os.	202 16 0
A SWEETMEAT DISH, embossed with formal fruit and flowers, in beaded borders, and with flat shell-shaped handles. 7 $\frac{1}{4}$ in. diam. 1663. Maker's mark, SR with cinquefoil below. 6 oz. 6 dwt.	39os.	122 17 0
A WINE-CUP, with nearly cylindrical bowl. 3 $\frac{1}{4}$ in. high. 1660. Maker's mark, HN with reptile below. 2 oz. 5 dwt.	80os.	90 0 0
A GOBLET, with V-shaped cup with a corded band round the base, on plain spreading foot. 5 $\frac{1}{2}$ in. high. 1673. Maker's mark, RH with a cinquefoil and three pellets. 4 oz. 19 dwt.	35os.	86 12 6

	<i>Price per oz.</i>	<i>Total Price</i>
A CUP, with scroll handle and small spout to form a cream jug, engraved with a coat of arms in plume mantling, and inscribed "THE GIFT OF MRS. JANE POLINGTON." 1669. Maker's mark, GI with mullet below in shaped shield. 3 oz. 8 dwt.	460s.	£ s. d. 78 4 0

WILLIAM III AND QUEEN MARY

A CYLINDRICAL CASTER, with embossed gad-rooned borders. $7\frac{1}{4}$ in. high. By Francis Garthorne, 1701. 7 oz. 2 dwt.	300s.	106 10 0
A PLAIN TUMBLER-CUP. Norwich, 1691. Maker's mark, EH crowned. 3 oz. 16 dwt.	400s.	76 0 0

QUEEN ANNE

A JUG, with nearly spherical body, short foot, nearly cylindrical neck, engraved with the Stafford Arms. $7\frac{3}{4}$ in. high. By David King, Dublin, 1706. 28 oz. 4 dwt.	300s.	423 0 0
A PLAIN DREDGER, with moulded borders, and reeded scroll handle. By William Hinton, 1713. 2 oz. 11 dwt.	620s.	79 1 0
TWO PLAIN OVAL TRENCHER SALT-CELLARS, with spreading sides. By Matthew Lofthouse, 1708. 4 oz. 17 dwt.	300s.	72 15 0
A CUPPING BOWL, with flat pierced handle. $4\frac{1}{4}$ in. diam. By Nathaniel Locke, 1713. 3 oz. 13 dwt.	320s.	58 8 0
A CYLINDRICAL DREDGER, with scroll handle, reeded borders, and a rib round the centre By R. Cooper, 1702. 3 oz. 10 dwt.	300s.	52 10 0

*Price
per oz.*

*Total
Price*

GEORGE I

A MONTEITH, with movable rim with strapwork edge. By Francis Garthorne, 1715. 13½ in. diam. 102 oz. 17 dwt.	117s.	£	s.	d.
		601	13	6
A PAIR OF PLAIN DOUBLE SAUCE-BOATS, with moulded edges, and oval feet. By Thomas Tearle, 1726. 38 oz. 11 dwt.	230s.	443	6	6
FOUR SQUARE WAITERS, engraved with a coat of arms, foliage and strapwork, with slightly raised borders rounded at the corners. 5 in. square. By Paul Lamerie, 1722. 30 oz. 15 dwt.	240s.	369	0	0
A PLAIN OCTAGONAL SALVER, with raised border, the centre engraved with a coat of arms. 11½ in. diam. By Simon Pantin, 1722. 31 oz. 7 dwt.	215s.	337	0	3
AN OCTAGONAL TEA-POT. 1718. Chased at a later date with flowers and scrollwork. 16 oz. 15 dwt.	330s.	276	7	6
A HEXAFOIL SALVER, with moulded border, the centre engraved with two coats of arms and scroll mantling. 15 in. diam. 1724. 51 oz. 18 dwt.	92s.	238	14	9
A TWO-HANDLED CUP AND COVER, with a rib round the centre engraved with a coat of arms, and borders of foliage and strapwork. By Pierre Platel, 1717. 40 oz. 10 dwt.	100s.	202	10	0
A PLAIN CIRCULAR SUGAR-BASIN AND COVER. By William Fleming, 1721. 7 oz. 19 dwt.	300s.	119	5	0
A PLAIN DREDGER, with moulded borders. 1725. 2 oz. 4 dwt.	750s.	82	10	0
A PLAIN DREDGER, with reeded borders. 1721. 2 oz. 3 dwt.	760s.	81	14	0

	<i>Price per oz.</i>	<i>Total Price</i>
A PLAIN SUGAR-BASIN. 1718. 3 oz. 12 dwt.	450s.	£ 81 s. 0 d.
A PLAIN CYLINDRICAL DREDGER, with reeded borders and scroll handles. 1724. 2 oz. 3 dwt.	750s.	80 12 6
A CUPPING BOWL, with flat pierced handle. By Jos. Clare, 1719. 4 oz. 3 dwt.	310s.	64 6 6

GEORGE II

A SILVER-GILT CUP AND COVER, richly chased with infant Bacchanals, vine branches, flowers and scrollwork on a matted ground, the cover engraved, "HENRY EARL OF LINCOLN TO BRICE FISHER, ESQ., 1751." 15 in. high. By Paul Lamerie, 1742. 99 oz. 10 dwt.	100s.	497 10 0
FOUR TABLE-CANDLESTICKS, with baluster stems, on moulded octagonal plinths. By Paul Lamerie, 1728 and 1729. 54 oz. 10 dwt.	160s.	436 0 0
A PAIR OF OCTAGONAL SPICE-BOXES, with moulded borders and claw feet, the lids engraved with the Royal monogram, crown and Garter Motto. By Anne Tanqueray, 1728. 28 oz. 18 dwt.	260s.	375 14 0
A SILVER-GILT CUP AND COVER, decorated round the lower part of the cup and the top of the cover with applied strapwork. 12 in. high. By David Willaume, 1733. 83 oz. 6 dwt.	80s.	333 4 0
AN OBLONG TRAY, engraved with masks, the border slightly raised, with reeded edges rounded at the corners. 17 in. long. By David Willaume, 1736. 67 oz. 18 dwt.	95s.	322 10 6
SIX SILVER-GILT SMALL DISHES, with fluted scalloped borders. 5½ in. diam. By George Hindmarsh, 1735. 35 oz. 16 dwt.	160s.	286 8 0

GEORGE II—*continued*

A PLAIN JUG AND COVER, with loop-handle, short spout, and slightly domed cover surmounted by an open thumb-piece. By Edward Feline, 1750. 31 oz.	170s.	£	s.	d.
		263	10	0
FOUR TABLE-CANDLESTICKS, the stems designed as caryatid female figures. By John Lampfert, 1748. 93 oz. 6 dwt.	54s.	251	18	2
A JUG, with short moulded spout engraved with a coat of arms in scroll mantling. By Henry Morris, 1740. 33 oz. 5 dwt.	130s.	216	2	6
A PAIR OF PLAIN SAUCE-BOATS, on oval moulded feet. By Peter Archambo, 1730. 28 oz. 2 dwt.	150s.	210	15	0

GEORGE III AND XIXTH CENTURY

A DINNER SERVICE, with gadrooned shell and foliage borders. By Paul Storr. Mostly 1814 and 1815. Consisting of 200 pieces. 7,284 oz.	9s. 6d.	3,459	18	0
A DINNER SERVICE, with gadrooned borders. By James Young, 1791. 122 pieces. 3,117 oz.	12s. 6d.	1,948	2	6
A DINNER SERVICE, with gadrooned borders. By William Sutton, 1802. Consisting of 92 pieces. 2,061 oz. 10 dwt.	12s. 6d.	1,288	8	9
A SET OF SIX DESSERT STANDS, with draped classical figures supporting pierced circular baskets with ivy-wreath borders. 20½ in. and 10½ in. high. 1820. In two oak plate chests. 849 oz. 5 dwt.	15s.	636	18	8
A SILVER-GILT TOILET SERVICE, engraved with the Royal Arms, and with reeded borders. By John Harris and Henry Chawner, 1789. Consisting of fifty-one pieces.		530	0	0

	<i>Price per oz.</i>	<i>Total Price</i>		
A PAIR OF SILVER-GILT DESSERT-STANDS, designed as shells, supported by tritons on circular plinths. By Paul Storr, 1815. 346 oz. 2 dwt.	27s.	£ 467	s. 4	d. 8
FOUR KIDNEY-SHAPED ENTREE-DISHES, with gadrooned borders. 1774. 73 oz. 2 dwt.	78s.	285	1	9
AN OBLONG TEA-TRAY, with engraved arabesque border and reeded edge and handles. 28 in. long. By Timothy Renou, 1797. 137 oz. 18 dwt.	40s.	275	16	0
A CIRCULAR SALVER, with a shield in the centre surrounded by engraved flowers and scrollwork. 25 in. diam. By Richard Rudd, 1769. 225 oz.	20s.	225	0	0
AN EPERGNE, with oval basket beneath a canopy. By Thomas Powell, 1762. 272 oz. 11 dwt.	16s.	218	0	9
A CIRCULAR SALVER, with shaped beaded border, chased with laurel and drapery festoons. 19 in. diam. 1785. 93 oz. 15 dwt.	45s.	210	18	9
FOUR BOAT-SHAPED SAUCE-TUREENS, COVERS AND STANDS, with engraved rosette and riband borders, and reeded edges. 1793. 91 oz. 14 dwt.	45s.	206	6	6
SIX SILVER-GILT TABLE-CANDLESTICKS, the stems chased with bands of foliage, on square plinths with gadrooned borders. By Parker and Wakelin, 1764. 124 oz. 5 dwt.	33s.	205	16	9

IRISH, SCOTTISH, AND FOREIGN

AN AMERICAN PLAIN TANKARD, with slightly domed cover with flat top, fluted thumb-piece, and scroll handle, the borders reeded. $7\frac{1}{2}$ in. high. By John Edwards, of Boston, Mass., <i>circa</i> 1720. 25 oz. 6 dwt.	500	0	0
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IRISH, SCOTTISH, AND FOREIGN—*continued*

	<i>Price per oz.</i>	<i>Total Price</i>
A SCOTTISH QUAIGH, engraved with lines radiating from the centre, and with flat handles engraved with initials MA. JH. $7\frac{1}{2}$ in. diam. By Colin McKenzie, Edinburgh, 1716. 19 oz. 4 dwt.	48os.	£ 460 s. 16 d. 0
AN AMERICAN PLAIN SAUCEPAN, with straight sides, engraved with a shield and the name "FIELD," and with moulded foot. $3\frac{1}{4}$ in. high, $4\frac{3}{4}$ in. diam. By John Coney, of Boston, Mass., circa 1720. Maker's mark, twice repeated. 10 oz. 9 dwt.		260 0 0
AN IRISH TWO-HANDLED CUP, with harp handles, and a rib round the centre, chased with vine-branches and grapes. By Matthew Walker, Dublin, 1723. 83 oz. 15 dwt.	6os.	251 5 0
A CUP, formed of a nautilus shell, mounted with silver-gilt lip on silver-gilt stem. Dutch, late 16th century. All at		200 0 0
AN IRISH TAZZA, engraved with a coat of arms and scroll mantling in moulded border. $10\frac{3}{4}$ in. diam. Dublin, 1739. 33 oz. 4 dwt.	95s.	157 14 0
A SCOTTISH QUAIGH, with flat handles slightly engraved with foliage and the initials JW. MS. $5\frac{1}{4}$ in. diam. By James Tait, of Edinburgh, circa 1700. 5 oz. 15 dwt.	35os.	100 12 6

PORCELAIN AND POTTERY

PORCELAIN AND POTTERY

1929-30

BY A. C. R. CARTER

IN the article on the Lansdowne Marbles I mentioned that the partners of Christie's elect to be impersonal in the practice of their profession. As, however, in years to come, it will be often asked who was the auctioneer at some particular sale or even who were the partners at the time, I conceive it to be necessary on my part to give a few personal touches in these annuals. Last year occasion had regretfully to be made of the untimely death on September 4, 1929 of Captain Charles Agnew (the son of a former partner, Mr. Walter Agnew) who had entered the firm in 1914 and whose war services undoubtedly brought about his early death at the age of forty-two.

His absences on account of illness during 1928-9 had naturally thrown much extra work upon his partners. When, therefore, the 1929-30 season opened and when Mr. Lance Hannen, the senior partner, was away on an Indian tour, Mr. Gordon Hannen and Mr. Terence McKenna agreed to ask their latest associate, Sir Henry Floyd, to undergo his auction baptism of fire, although he had been a partner for only a year—a short probation for one, however diligently watching sale procedure from the front of the house.

Sir Henry duly made his début as a Christie's auctioneer on November 26, 1929, and he came through the ordeal well. Usually a new partner begins with a sale of art books. On November 26 the catalogue was of some Battersea enamels sent from a collection at Versailles, and of straightforward going. Before this Mr. Gordon Hannen had conducted a sale on the

spot at Hurstmonceux Castle, totalling £13,049 for the two days, rather more than the result of the local sale at the Holford seat, Westonbirt, on October 17, 1927. These sales *in situ* are not of frequent occurrence; previous instances being the historic disposal at Stowe in 1848; the Hamilton Palace "contents" in 1919, following the great sale at Christie's; and the Wooton Hall sale in 1925.

Christie's earliest catalogue is dated "Fryday" December 5, 1766; the first lot being "six breakfast pint basons and plates" fetching nineteen shillings. "Founder's Day" is not observed at King Street, and probably very few people present on December 5, 1929 to see a pair of *famille-rose* figures of Chinese cocks bring 540 guineas were aware of the intimate importance of the date. Continental porcelain will take some time before it achieves pre-war values, and note should be made of a Frankenthal dinner service realizing 170 guineas on December 12. The finer Dresden pieces have never lost favour, if not capable of attaining the very high sums of twenty years ago, and in the Morrison sale, March 13, Mr. Minken gave 820 guineas for a dinner service painted with landscape and coast scenes; the Lansdowne service on the same day bringing 420 guineas, and a pair of Dresden vases, painted with camp scenes, 315 guineas on May 1. Sèvres porcelain still fluctuates, and the French collectors seem to be apathetic in these days. They did not show any fervour when the late Earl of Balfour's collection was sold, and the highest price 460 guineas was given by Messrs. Gooden and Fox for a 1757 dinner service. Another Sèvres service on the same day went to 1,000 guineas.

Judged by its competitive eagerness the market is always ready to greet any specimens of beautiful Chinese porcelain, and if any owner is harbouring a collection which he desires to release, he would find that buyers from near and far would be in attendance at Christie's, especially if he wisely chose the beginning of the season when every professional collector is anxious to replenish his stock of rare porcelain. The fervour of the dealer was exhibited on July 24

when a few pieces were sent by Sir Walter Trevelyan from Nettlecombe Court, Somerset. Until these had been examined at the house the owner was not fully aware of their market value, because, compared with examples in famous collections, they were unpretentious. But such was the keenness of the market that the "find" fetched very goodly prices. In the previous annual especial note was made of a fine black K'ang Hsi bowl, enamelled with flowering plants, for which Mr. Harry Simmons paid 3,600 guineas. The little Trevelyan *famille-noire* bowl, enamelled with flowers emblematic of the Seasons, was only about half the diameter of this, yet the same purchaser had to bid up to 1,150 guineas for it against other ardent admirers, including Mr. F. Block who won at 840 guineas a K'ang Hsi *garniture de cheminée* of three powdered-blue vases with covers and a pair of beakers with flowers in *famille-verte*. The well-known expert in Chinese porcelain, Mr. Alfred de Pinna, who is always on the look-out for rare examples, gave 600 guineas for the Trevelyan pair of Kien-Lung figures of hawks, enamelled in natural colours, and Mr. Frank Partridge, another prominent figure at Christie's, paid 310 guineas for a pair of hexagonal K'ang Hsi spill-vases, only 5 inches high. On the same day a pair of *famille-verte* K'ang Hsi figures of kylins were bought for 800 guineas by Mr. Semail Moens, and Mr. Alfred de Pinna bade as much as 570 guineas for the three small oval K'ang Hsi cups and saucers sent by Sir William Fielden.

If Barnet Lewis had chosen to buy as many fine bits of Chinese porcelain as Birket Foster drawings or Morland pictures there would have been an extraordinary sale on February 26. But he bought examples just to drop here and there for stray bits of decoration. Thus, in the Delme sale 1896 he gave 175 guineas for a pair of *famille-verte* vases, enamelled with flowering cherry trees, but Mr. de Pinna had to go to 760 guineas to win them; and also to give 460 guineas for a pair of K'ang Hsi hexagonal bottles "picked up cheap" at a local Hereford sale in 1900. Two powdered-blue

bottles fetched 390 guineas, and a dark green jade koro, 310 guineas. Some people will have it that the "servant trouble" has depleted the ranks of collectors of these fragile pieces which, by the way, are never broken in their passage to and through Christie's. But the real amateur (such as the late Sir Edward Marshall Hall) always looks after his Chinese porcelains himself, and other men have been proud to take "a night off" to clean and rearrange their delicate possessions. Before the Barnet Lewis there had been various examples of good K'ang Hsi, notably a pair of jars with beakers, bringing 420 guineas on February 20.

Besides the Dresden in the Morrison sale on March 13, there were several fine specimens of Chinese porcelain, notably a pair of Kien-Lung *famille-rose* vases, 600 guineas, and a dinner service of the same period, 340 guineas, both bought by Mr. J. Rochelle Thomas. On June 26 there was a more numerous array, among which was a beautiful square vase, enamelled with flowers in *famille-verte*, emblematic of the seasons, which eventually fetched 1,150 guineas. In giving this sum, Mr. Frank Partridge anticipated the similar amount paid later by Mr. Harry Simmons for the *famille-noire* bowl already mentioned. Mr. Partridge gave also 340 guineas for an enamelled turquoise and yellow vase, baluster-shaped; and, on July 8, 440 guineas for a pair of Kien-Lung cocks. Among some carvings in jade on July 17 was a pale green bowl for which Messrs. Spink, who frequently buy the best jade, paid 400 guineas. A week later a pair of hexagonal Worcester vases fetched 350 guineas, but, generally, there was an absence of English ware during 1929-30. Special note should be made of a slip-ware dish decorated with figures of Adam and Eve by that early potter, Thomas Toft, 1674, which brought 350 guineas on July 22. A much later Rockingham dessert service, too, fetched 115 guineas early in the season, and I mention this because this kind of ware is growing in popularity for serviceable and decorative use.

It remained for the Scarsdale heirlooms to contain a represent-

ative example of the art of the old enamellers of Limoges. This appeared in the form of a triptych, probably by Pierre Raymond, consisting of twenty-four plaques painted with scenes from the Life of Christ, and with twelve narrower plaques of saints beneath canopies. Seventy years ago Dr. Waagen wrote eulogistically about this triptych. It was much admired at the sale, and Mr. Edward Smith bought it for a collector at 1,600 guineas. There was a Pierre Raymond triptych in the famous John Edward Taylor sale, 1912, but this was formed of three plaques; the centre being a *Pietà* after Raphael, and the wings, figures of Daniel and an aged saint. This fetched 1,300 guineas, having brought 1,160 guineas in the first Hamilton Palace sale 1882. Then another enamel was a triptych of the *Entombment* at 1,680 guineas; an oval dish with the *Feast of the Gods* bringing 1,150 guineas. The chief Hamilton Palace Limoges piece, however, was a tazza with the *Story of Samson*, 2,000 guineas. One begins to wonder whether, by now, most of the best Limoges enamels are not all safely in the possession of public museums.

Beautiful examples of Della Robbia ware are also very scarce at auction in these days. An exceptionally large relief appeared in the Breitmeyer sale, being, with its arched top, over 5 feet high. The subject was the *Virgin and Child Enthroned* with the figures of the Evangelists in attendance. The rich colours against the characteristic blue ground caused the relief to be of highly decorative quality, and Mr. Lionel Harris probably had one of the bargains of the year in being able to win it at 700 guineas. Recollections of the Coope sale 1910, rich in faience, came back to mind when a superb Gubbio dish by Macstro Giorgio, 1527, was offered in the stock remainder of that former well-known professional frequenter of Christie's, the late Mr. E. W. Harding. As this dish bore the arms of a famous Prince of the Church, Cardinal Antonio del Monte, a contemporary of the artist, and was obviously made for him, it seemed surprising that it had remained unsold. Perhaps it was overvalued

at the sale in 1910—competition is sometimes ensnaring—as Mr. Huggins was able to buy it for 360 guineas.

It was in this Coope sale, 1910, that a Chinese celadon vase in Louis Quinze ormolu, fetched as much as £4,700. In the Ralph Bernal sale, 1855, the price was only 55 guineas. The late Octavius Coope's adventures in collecting were, however, varied, especially when he was buying pictures. He backed "the wrong horse" often in preferring a work by an early Victorian Academician, and, in consequence, the sale results were disastrous. But there were a few compensations. In the Monro sale 1860 he had given only 250 guineas for Reynold's *Mrs. Mary Robinson*, which advanced to 5,500 guineas in 1910, and the Jan Steen *Sick Lady* bought for 56 guineas in 1851 rose to 3,250 guineas. There is a lesson to be derived from this to-day.

PORCELAIN AND POTTERY

Sale, July 24th 1930, Lot 20

A FAMILLE-NOIR BOWL

The exterior enamelled with flowers emblematic of the Four Seasons in green, aubergine and yellow on black ground, divided into petal-shaped panels outlined with white, the interior enamelled with a formal peony in aubergine and green on yellow ground, and with green trellis border.

7½ in. diam.

Kang-He.

£1,207 10s.

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol, Esq.



Sale, July 24th 1930, Lot 24

A SET OF THREE POWDERED-BLUE VASES AND TWO COVERS
AND A PAIR OF BEAKERS

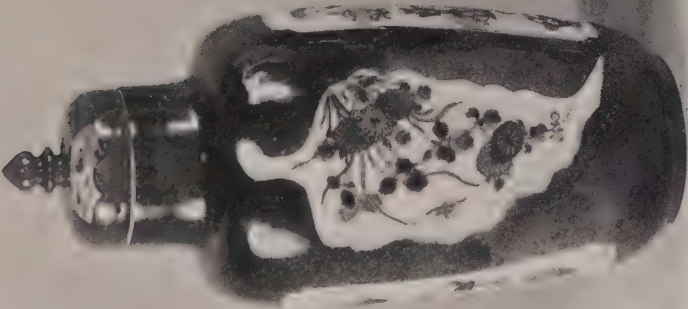
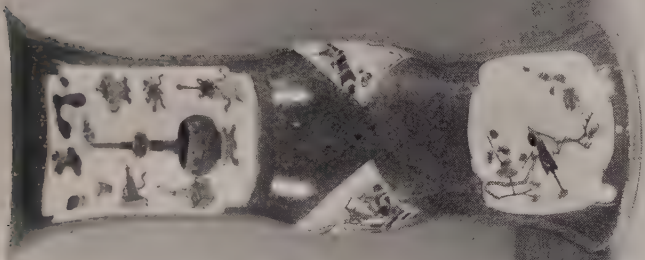
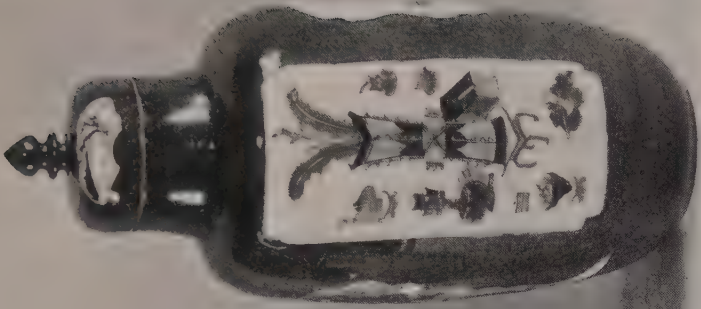
Enamelled with river scenes, utensils, and flowers in famille-verte in variously shaped panels.

10½ and 9¾ in. high.

Kang-He; and a cover, made to match.

£882

Purchased by Jf. J. Block, Esq.



Sale, February 26th 1930, Lot 9

A PAIR OF CHINESE POWDERED-BLUE BOTTLES

Of triple gourd shape, enamelled with lotus-plants, begonias, and birds in famille-verte, in quatrefoil- and fan-shaped panels, and the ground pencilled with formal foliage in gold; mounted on ormolu plinths.

9 $\frac{1}{4}$ in. high.

Kang-He.

From the Collection of Herman Rucker, Esq., 1898.

£409 10s.

Purchased by C. Staal, Esq.

Sale, February 26th 1930, Lot 10

A PAIR OF CHINESE FAMILLE-VERTE VASES

Brilliantly enamelled with flowering cherry-trees and birds; one decorated with jewel ornament on the neck, and red prunus-blossom on marbled-green ground round the base; and the other, with flower-sprays on the neck, and aubergine wood-grain pattern on the foot.

11 $\frac{3}{4}$ in. high.

Kang-He.

From the Collection of Seymour Robert Delme, Esq., of Caius Hall, Hants, 1896.

£798

Purchased by A. S. de Pinna, Esq.



Sale, July 17th 1930, Lot 50

A PAIR OF CHINESE PORCELAIN BOWLS AND COVERS

Enamelled with panels of river scenes and flowers in famille-rose on coffee-coloured ground; mounted with Louis XV ormolu handles, rims and plinths, chased with formal flowers, foliage and scrollwork, and surmounted by ormolu branches of flowers.

13 $\frac{3}{4}$ in. high, 8 in. diam.

The mounts bearing the stamp of Caffieri.

Purchased by Monsieur E. Jonas, of Paris.

£756



Sale, July 24th 1930, Lot 23

A PAIR OF FIGURES OF HAWKS

Enamelled in natural colours, on rockwork plinths mottled green and blue.

11 $\frac{3}{4}$ in. high.

Kien-Lung.

Purchased by A. S. de Pinna, Esq.

£630



Sale, March 20th 1930, Lot 20

FIVE POWDERED-BLUE VASES

Of cylindrical shape, with bulbous necks, enamelled with flowering plants in famille-verte in upright panels.

$7\frac{1}{4}$, $8\frac{1}{2}$, and $9\frac{1}{2}$ in. high.

Kang-He.

Purchased by a Private Collector.

£546



Sale, July 17th 1930, Lot 46

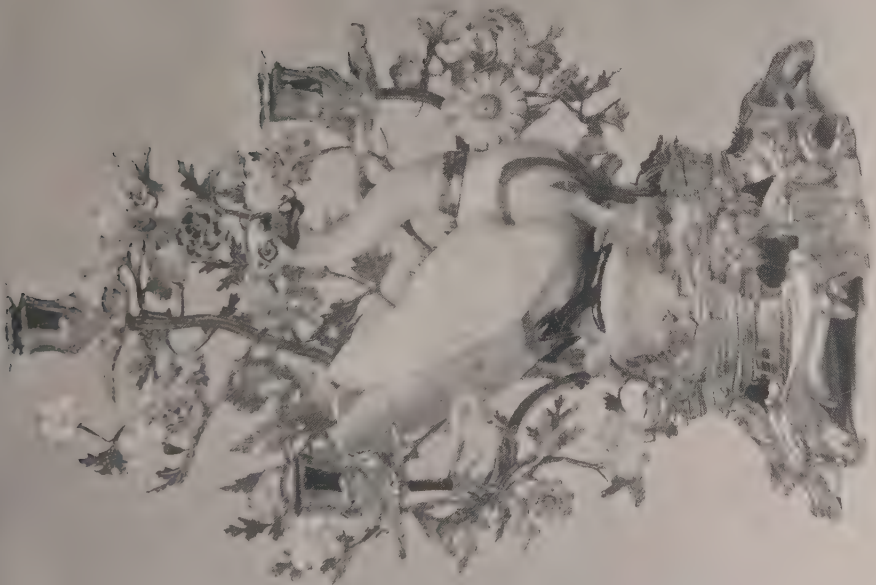
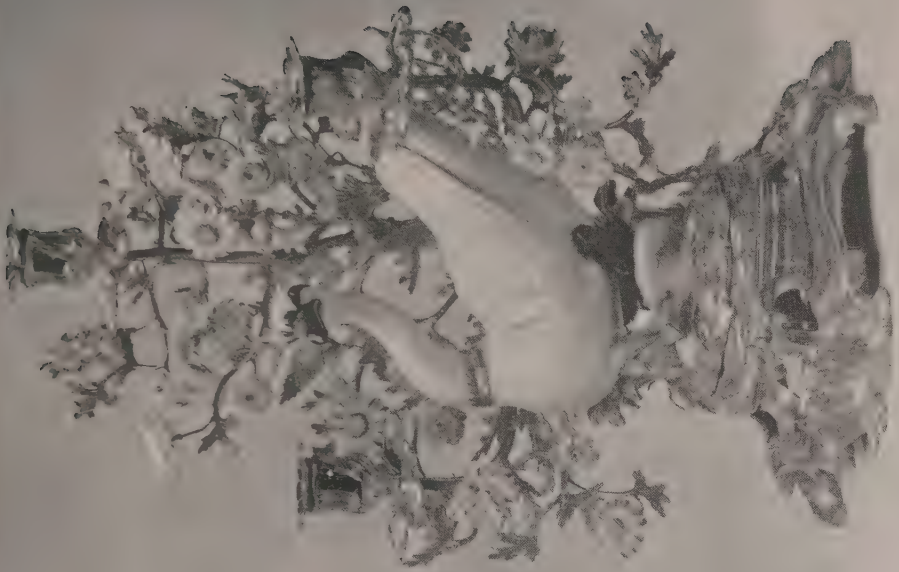
A PAIR OF LOUIS XV ORMOLU CANDELABRA

Mounted with Dresden figures of swans, on ormolu plinths chased with foliage and scrollwork, and with ormolu foliage branches for three lights each, fitted with Dresden porcelain flowers.

16½ in. high.

Purchased by Monsieur J. Ballyn, of Paris.

£525



Sale, November 19th 1929, Lot 35

A FAMILLE-VERTE VASE

Of tall oviform shape, enamelled with mountainous river scenes, audiences and kylins, in oblong panels, on stippled-green ground, enriched with dragons, korō, and formal flowers.

21 in. high.

Wood stand. *Kang-He.*

£493 10s.

Purchased by A. S. de Pinna, Esq.



Sale, July 8th 1390, Lot 9

A PAIR OF CANDELABRA

With Chinese turquoise crackle figures of parrots on aubergine rock-work plinths, mounted with old French ormolu branches for two lights each set with porcelain flowers, on ormolu plinths chased with reptiles.

8½ in. high.

£441

Purchased by Monsieur E. Ben Simon, of Paris.



Sale, May 13th 1930, Lot 63

A GUBBIO DISH

With sunk centre and flat border, the centre painted with the Arms of the Cardinal Antonio Del Monte (1461-1533), and with formal vases, arabesques and foliage round the border in red and orange on dark blue ground, the whole brilliantly lustred, by Maestro Giorgio, signed at the back and dated 1527.

8½ in. diam.

From the Coope Collection, 1910.

Purchased by Charles Huggins, Esq.

£378



Sale, June 26th 1930, Lot 110

A VASE

With baluster-shaped body and nearly cylindrical neck, incised on each side with a formal flower and scroll foliage, enamelled turquoise and yellow on an aubergine ground, the neck modelled with two handles in high relief designed as clouds, coloured turquoise.

20 in. high.

Ming.

Purchased by Messrs. J. Partridge & Sons, Ltd.

£357



Sale, July 8th 1930, Lot 86

A PAIR OF CHINESE FIGURES OF CRANES

Coloured black and white, on brown rockwork plinths.

13 in. high.

Kang-He.

Purchased on Commission.

£315



Sale, February 20th 1930, Lot 116

A PAIR OF DRESDEN GROUPS, OF JAYS AND SQUIRRELS
ON TREE-STUMPS

Mounted on ormolu plinths chased with scrollwork.

18 in. high.

£252

Purchased by S. M. Hyburg, Esq., of the Antique Art Galleries.



Sale, May 1st 1930, Lot 67

A CHINESE EGGSHELL PLATE

Enamelled with a lady, children, and utensils in the centre in a mirror-shaped panel on blue diaper ground, in pink diaper border, with three panels of flowers and fruit, and narrow green trellis edge, with ruby back.

8 $\frac{1}{4}$ in. diam.

K'ien-Lung.

From the Trapnell Collection.

£246 15s.

Purchased by Messrs. Mallett & Son.



Sale, April 15th 1930, Lot 100

TWO EGGSHELL CUPS AND SAUCERS

Enamelled with baskets of flowers in pink and pale blue diaper borders, enclosing European monograms, with ruby backs.

Kien-Lung.

£126

Purchased by Messrs. Mallett & Son.

Sale, April 15th 1930, Lot 106

A BAMBOO PATTERN TEAPOT

Enamelled with fir trees and flowers on alternate green, aubergine and yellow grounds.

£78 15s.

Purchased by H. R. Hancock, Esq.



Sale, July 8th 1930, Lot 1

TWO OLD WORCESTER PLATES

Painted with birds and branches in panels on crimson ground, richly gilt with flowers and foliage.

7½ in. diam.

£126

Purchased by Messrs. Albert Amor.



APPENDIX

A SELECTION OF NOTABLE PRICES FOR PORCELAIN AND POTTERY

CHINESE PORCELAIN

A SQUARE VASE, slightly tapering towards the base, and with beaker neck, the sides enamelled with flowers in famille-verte emblematic of the Four Seasons, on yellow ground; the neck restored. 18½ in. high. *Kang-He.*

£1,207 10s.

A FAMILLE-VERTE OVIFORM VASE, brilliantly enamelled with flowering plants, birds, vases, and utensils, with a diaper pattern band round the shoulder and trelliswork round the base. 17½ in. high. *Kang-He.*

£693

A PAIR OF CHINESE PORCELAIN FIGURES OF COCKS, enamelled in famille-rose. 14 in. high. *Kien-Lung.*

£462

TWO OVIFORM JARS AND COVERS AND TWO BEAKERS, with powdered-blue ground enamelled with vases and utensils and river scenes. 10¾ in. high. *Kang-He.*

£441

A PAIR OF CHINESE BOTTLES. 12 in. high. *Kang-He.*

£420

A PAIR OF POWDERED-BLUE JARS AND COVERS, enamelled with ladies and flowers in famille-verte in oblong and fan-shaped panels. 6¾ in. high. *Kang-He.*

£388 10s.

A FAMILLE-VERTE VASE of cylindrical shape, enamelled with scenes in a palace, with diaper pattern round the shoulder. $18\frac{1}{2}$ in. high. Wood stand. *Kang-He*.

£378

A PAIR OF FAMILLE-VERTE VASES AND COVERS, of globular shape, brilliantly enamelled with baskets of flowers. 23 in. high. *Kang-He*.

£367 10s.

A DINNER SERVICE, enamelled with landscapes and figures in panels on gilt scroll ground, with small panels of landscapes in brown round the borders. *Kien-Lung*. Consisting of 183 pieces.

£357

A PAIR OF FIGURES OF BIRDS, enamelled in famille-rose. 14 in. high. *Kien-Lung*.

£357

A FAMILLE-VERTE DISH, enamelled with the dragon festival and a river scene in green diaper-pattern border. 20 in. diam. *Kang-He*.

£315

A PAIR OF HEXAGONAL FAMILLE-VERTE VASES AND COVERS, enamelled with flowering plants. $15\frac{1}{2}$ in. high. *Kang-He*.

£294

AN OVIFORM VASE AND COVER AND PAIR OF CYLINDRICAL VASES, with powdered-blue ground, enamelled with panels of river scenes. $19\frac{1}{2}$ in. and $17\frac{1}{2}$ in. high. *Kang-He*.

£283 10s.

A HEXAGONAL JAR, enamelled with Hō-Hō birds, emblems, and branches of flowers in green, red and yellow. $9\frac{3}{4}$ in. high. *Ming* (*Lung-Ching*, 1567-1672).

£273

A PAIR OF EGGSHELL PLATES, enamelled with a lady and boy, and wreath of flowers in the centre. $8\frac{1}{4}$ in. diam. *Kien-Lung*.

£273

A WINE JAR, decorated with peacocks, branches of flowers and jewel ornament on a purple ground. 14 in. high, 11 in. diam. *Ming*.

£252

THREE FIGURES OF IMMORTALS, their robes enamelled in famille-verte, on pedestals decorated with trellis-pattern. 12 in. high. Wood stands. *Kang-He*.

£231

A PAIR OF FAMILLE-VERTE EWERS AND COVERS, with fluted bodies and birds' heads spouts, enamelled with flowering plants. 10 in. high. *Kang-He*.

£231

A PAIR OF FIGURES OF BOYS, their costumes enamelled with flowers on green ground. 12 in. high. *Kang-He*.

£231

A PAIR OF FAMILLE-VERTE BOTTLES, of pear shape, brilliantly enamelled with kylin on white ground. 11 in. high. *Kang-He*.

£231

A BOWL, enamelled with European hunting scenes in colours. 15 in. diam. *Kien-Lung*.

£220 10s.

A PAIR OF POWDERED BLUE BOTTLES, of triple gourd shape, enamelled with flowers and utensils in famille-verte. *Kang-He*.

£210

A SAUCER-DISH, enamelled inside and out with formal peonies, in aubergine, green, and white on yellow ground. 6¾ in. diam. *Ming* (*Chia-Ching*, 1522-1566).

£210

A FAMILLE-ROSE CISTERN, enamelled with peonies and other flowers and birds. 22 in. diam. *Kien-Lung*.

£210

A VASE AND STAND, enamelled with panels of formal flowers and palm-leaves on green and yellow trellis-pattern ground. 8½ in. high. *Ming*.

£204 15s.

ENGLISH AND CONTINENTAL PORCELAIN

A DRESDEN DINNER SERVICE, painted with landscapes and coast scenes in panels, and wreaths of flowers round the borders, consisting of 177 pieces.

£861

A SEVRES DESSERT SERVICE, painted with festoons and sprays of flowers in colours on white ground. 1757, etc. Consisting of forty plates, two circular bowls, $9\frac{3}{4}$ in. diam.; four circular dishes, $8\frac{1}{4}$ in. diam.; two oval dishes, 9 in. wide, and two plates, mounted with metal-gilt handles as baskets.

£483

A DRESDEN DINNER SERVICE, painted with birds and insects in spirally fluted and basket-pattern borders, consisting of 200 pieces.

£441

A PAIR OF OLD WORCESTER VASES AND COVERS, of hexagonal shape, painted with exotic birds, insects, and branches. $11\frac{3}{4}$ in. high.

£299 5s.

A SEVRES SERVICE, painted with flower-sprays, and with blue lines round the borders, consisting of four seaux, 8 in. diam. Six seaux, 6 and $4\frac{1}{2}$ in. diam. 95 pieces.

£294

A DRESDEN DINNER AND TEA SERVICE, painted with flower-sprays in raised trellis-pattern borders, consisting of 154 pieces.

£262 10s.

A PAIR OF DRESDEN VASES, painted with garden scenes and Watteau figures in quatrefoil panels on dark blue ground. 14 in. high.

£241 10s.

A PAIR OF SEVRES SEAUX, painted with panels of flowers and fruit on apple-green ground, gilt with festoons of flowers and rushes, by Thevenet, Senior, 1765. 8 in. diam.

£220 10s.

A PAIR OF SEVRES VASES AND COVERS, modelled with spiral blue, white and gold fluting, and the centres gilt with groups of flowers; the gilding by Vincent; mounted on Louis XVI square ormolu plinths chased with arabesque foliage, and supported by lion's claw feet. 18 in. high.

£210

JEWELS, OBJECTS OF ART,
ARMOUR, AND ENGRAVINGS

JEWELS, OBJECTS OF ART, ARMOUR, AND ENGRAVINGS

Sale, July 8th 1930, Lot 64

THE BIBLE, PRAYER BOOKS AND PSALTER, OF ARCHBISHOP NEILE
(1562-1640)

In embroidered bindings, comprising "THE HOLIE BIBLE, conteynyng the olde Testament and the Newe, Imprinted at London in Powles Churchyarde, by Richard Iugge, Printer to the Queenes Maiestie."

In binding of crimson velvet. $16\frac{1}{2}$ in. by $11\frac{1}{2}$ in. Embroidered on the front with the Royal Arms (badly defaced), and on the back with the following Arms:

In the centre: Arms of the See of Durham impaling those of Neile.

In the left top corner: Arms of the Bishopric of Lincoln.

In the right top corner: Arms of the Bishopric of Lichfield and Coventry.

In the right bottom corner: Arms of the Abbey of Westminster (defaced).

In the left bottom corner: Arms of the Bishopric of Rochester.

The borders on both sides worked with gold and silver thread in a design of scrollwork and foliage.

Inside the Bible, on the page facing the title-page, is written:

"ANNO DONI 1612

"THOMAS FAIRFAX, SON AND HEIR OF SR FERDINAND FAIRFAX WAS
BAPTIZED ATT DENTON, THE 25 OF JANUARY."

and below:

"THIS BIBLE WAS GIVEN TO MEE BY MY LORD FAIRFAX WHICH I DOE
GIVE TO MY SON THOMAS FAIRFAX AFTER MY DECEASE, DATED THE 14TH OF
DECEMBER 1672

HENERY FAIRFAX."

£1,050

Purchased by Messrs. Ellis & Co. on behalf of Rt. Hon. Lord Fairfax.



Sale, June 24th 1930, Lot 61

A GERMAN CARVED WOOD REREDOS

Formed as a triptych, with a group of the Virgin and Child in the centre, with a figure of a bishop on either side, and figures of Saint Laurence and Saint Margaret on the wings, the figures standing beneath Gothic tracery of entwined foliage and scrollwork; supported on a pedestal similarly carved with a group of Rachel and her children and two Saints, Gothic foliage, a shield and a helmet, and the whole painted and partly gilt.

10 ft. high, 8 ft. 6 in. wide.

Early sixteenth century.

£819

Purchased by L. Harris, Esq.



Sale, July 8th 1930, Lot 73

A LOUIS XVI CENTREPIECE

Formed of a striated agate bowl and dish, with ormolu supports finely chased with figures of winged female Satyrs and goats in the manner of Gouthiere, with scrolls at the top terminating in birds' heads and connected by festoons and chains, the triangular base set with small plaques of lapis-lazuli, resting on a cylindrical porphyry pedestal with ormolu capital and border chased with acanthus foliage and beading, and red marble plinth.

15 in. high; in leather case.

£399

Purchased on Commission.



Sale, June 24th 1930, Lot 56

A SPANISH CARVED WOOD BUST

Of a lady wearing richly jewelled bodice, with a pendant formed as a Cherub suspended from a chain round her neck, her hair falling in plaits on each side of her head, and wearing a closely fitting cap with jewelled circlet, on pedestal pierced with panels of Gothic tracery, the whole painted in colours and partly gilt.

21 in. high.

Sixteenth century.

Purchased by Miss Breitmeyer.

£378



Sale, July 8th 1930, Lot 72

A PAIR OF TERRA-COTTA GROUPS OF SATYRS
AND INFANTS

Seated on tree-trunks, with Bacchanalian trophies at their feet.

By C. J. Marin.

Signed, and dated 1787.

$5\frac{3}{4}$ and $6\frac{3}{4}$ in. high.

Mounted on silver-gilt plinths, with glass shades.

£267 15s.

Purchased by Messrs. J. Partridge & Sons, Ltd.



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR JEWELS, OBJECTS OF ART, ETC.

AN EMERALD AND BRILLIANT BRACELET, with a fine oblong emerald in brilliant petal-shaped borders, and graduated emeralds in diamond borders on the shoulders.

£3,750

A MAGNIFICENT SINGLE-ROW PEARL NECKLACE, composed of 79 well matched and graduated pearls of fine quality and brilliant Orient.

£2,100

AN EMERALD AND DIAMOND NECKLACE, composed of 17 square and oblong emeralds.

£1,700

AN EMERALD AND BRILLIANT THREE-STONE RING.

£1,700

A TWO-ROW PEARL NECKLACE, composed of 140 graduated pearls of fine Orient.

£1,000

A BRILLIANT TIARA, with graduated collet stones on a ground of scrollwork.

£1,000

A BRILLIANT BROOCH, with two large brilliants suspended from brilliant chains.

£780

AN EMERALD AND BRILLIANT PENDANT, with a fine square emerald in the centre.

£730

- A BRILLIANT COLLET NECKLACE, composed of 52 graduated stones; and a GOLD BROOCH MOUNT.
£580
- A PEARL NECKLACE, composed of 75 pearls, with diamond cluster clasp.
£580
- A BRILLIANT COLLET NECKLACE, composed of 67 graduated stones, with single brilliant snap.
£575
- A BRILLIANT TIARA, formed as wings, and a collet band.
£550
- A BOUTON PEARL, of fine Orient, mounted as a ring.
£510
- A THREE-ROW PEARL NECKLACE, composed of 243 graduated pearls.
£500
- A BRILLIANT NECKLACE, of foliage and cluster design, also forming separate brooches.
£490
- A PAIR OF LARGE SINGLE BRILLIANT EARRINGS.
£490
- A BRILLIANT TIARA, of rayed design.
£430
- A PEARL NECKLACE, composed of 92 graduated pearls, with baroque pearl clasp.
£420
- A RUBY AND BRILLIANT SUITE, consisting of a cluster-pattern necklace; a brooch surmounted by graduated clusters.
£360
- A PEARL NECKLACE, composed of 84 graduated pearls, with oblong diamond clasp.
£350

A PEARL NECKLACE, composed of 93 graduated pearls of fine Orient,
with emerald and diamond clasp.

£350

A PEARL ROPE, composed of 243 graduated pearls.

£340

OBJECTS OF ART

A LOUIS XVI CLOCK, by Le Chopie, à *Paris*, in white marble case
sculptured with a Nymph. 15½ in. high.

£325 10s.

A PAIR OF CANDELABRA. 49 in. high. The stems spirally twisted, one
rising from the conjoined heads of Herakles with oak wreath and
Omphale wearing lion skin, and the other from the beardless head with
horns of Ammon and bearded Zeus.

£325 10s.

A LOUIS XV CENTREPIECE, consisting of a rock-crystal vase and
cover and oval dish forming a fountain. 14 in. high.

£304 10s.

A PAIR OF LOUIS XVI ORMOLU ANDIRONS, chased with a
lady and gentleman, boar, and hounds, on arches. 20½ in. high.

£304 10s.

A BRACKET-CLOCK, by Thomas Tompion, London, with brass dial
showing calendar. 16 in. high. Early eighteenth century.

£283 10s.

A SMALL CLOCK, by Hans Reinholdt, Augsburg, in octagonal metal-
gilt case. 8½ in. high. Seventeenth century.

£262 10s.

A PAIR OF LOUIS XVI EWERS, formed of Chinese fluted brown
crackle jars, mounted with ormolu handles. 13½ in. high.

£252

A PAIR OF SMALL ORMOLU CANDELABRA, with foliage branches
for two lights each. 6 in. high.

£162 15s.

JADES AND HARDSTONES

A CHINESE PALE GREEN JADE BOWL, with carved dragon and ring handles. $7\frac{3}{4}$ in. diam.

£420

A CHINESE JADE KORO AND COVER. $6\frac{1}{2}$ in. diam., $7\frac{1}{2}$ in. high.

£325 10s.

A CHINESE WHITE JADE BOWL, the interior carved with grasses and fungus. $7\frac{1}{2}$ in. diam.

£294

A CHINESE WHITE JADE BOWL, with dragon and ring handles. $7\frac{1}{2}$ in. diam.

£252

A PAIR OF CHINESE JADE BEAKERS. $10\frac{1}{2}$ in. high.

£241 10s.

A SHALLOW DISH of dark green jade, carved as an expanded flower. $11\frac{1}{4}$ in. diam.

£199 10s.

A TABLE SCREEN, formed of an upright plaque of dark green jade carved with the immortals in high relief. 8 in. wide.

£189

A LOUIS XV OBLONG GOLD SNUFF-BOX, overlaid with plaques of tinted mother-o'-pearl.

£173 5s.

A LOUIS XVI OBLONG SNUFF-BOX, with gold borders chased with foliage.

£173 5s.

BRONZES

A BRONZE FIGURE OF EVE, by A. Rodin.

£273

COLOURED PRINTS AND AQUATINTS

EMMA, after G. Romney, by J. Jones.

£367 10s.

THE COUNTESS OF AYLESFORD. By Valentine Green, A.R.A.
First state.

£325 10s.

ACTION BETWEEN H.M. FRIGATE "JAVA" AND THE AMERICAN
FRIGATE "CONSTITUTION" by and after N. Pocock by R. and
D. Havell. *A set of four.*

£304 10s.

FOX-HUNTING: Full cry; the Check; Cover; and the Death, after
H. Alken, by H. Alken and G. Hunt. *A set of four.*

£252

THE LEICESTERSHIRE COVERS, after H. Alken, by T. Sutherland.
A set of four.

£241 10s.

FOX-HUNTING, after G. Morland, by E. Bell. *A set of four.*

£189

THE SMOKING HUNT, after C. Loraine Smith. *A set of six.*

£183 15s.

THE ROMPS, AND THE TRUANTS, after W. R. Bigg, R.A., by W.
Ward, A.R.A. *A pair.*

£168

SIR HYDE PARKER, Captain of the "Phoenix," after George Romney,
by James Walker. *Second state.*

£152 5s.

THE ELEPHANT AND CASTLE ON THE BRIGHTON ROAD, after
J. Pollard, by T. Fielding.

£141 15s.

CRIES OF LONDON: Do you want any Matches? and Sweet China
Oranges, after F. Wheatley, R.A., by A. Cardon and L. Schiavonetti
(*two*).

£141 15s.

- HENRY CALLENDER, after L. F. Abbott, by W. Ward, A.R.A.
£141 15s.
- TETE DE FLORE (Madame Deshayes), after F. Boucher, by L. M. Bonnet. Imitation de Pastel. With margins and title.
£141 15s.
- HYDE PARK CORNER, after J. Pollard, by R. and C. Rosenberg.
£136 10s.
- THE LEICESTERSHIRE, after J. Dean Paul. *A set of four.*
£126
- THE LEICESTERSHIRE: A Struggle for the start; Symptoms of a Skurry in a pewy country; the First ten minutes. Shaking off the cocktails; and the Death, by J. D. Paul. *A set of four.*
£120 15s.
- FOX-HUNTING: the Toast; the Leap; the Refreshment; Full cry; Drawing a coon; Gone away; and the Death, after H. Alken, by Cooper and T. Sutherland. *A set of seven.*
£115 10s.
- NICOLAAS BERCHEM, after Rembrandt, by Charles Turner, A.R.A.
First state.
£115 10s.
- FOX-HUNTING; after H. Alken, by T. Sutherland. *A set of four.*
£110 5s.
- NORTH COUNTRY MAILS AT THE PEACOCK, ISLINGTON, after James Pollard, by T. Sutherland.
£105
- THE HARD BARGAIN and THE LAST LITTER, after G. Morland, by W. Ward, A.R.A. *A pair.*
£105
- FOX-CHASE, after D. Wolstenholme, by R. Reeve. *A set of four.*
£105

MEZZOTINTS AND ENGRAVINGS

GEORGIANA, DUCHESS OF DEVONSHIRE, after Sir J. Reynolds,
P.R.A., by Valentine Green, A.R.A. *First state.*

£120 15s.

ETCHINGS BY OLD MASTERS

TAROCCHI CARDS OF MANTEGNA (*Hind*, E 1): Apollo, Terpsicore,
Jupiter, with variations of ditto, Clio, Calliope, Hope, Genius of the
Sun, Genius of Time, The Sun, Justice, and forty-two later copies
of the series (*fifty-three*).

£194 5s.

THE CONCERT (B. 174 and B. 178); TWO FIGURES SEATED
ON A BED (B. 179); and THE OFFICER AND HIS MISTRESS
(B. 182). By Israel van Meckenem (*four*).

£131 5s.

MODERN ETCHINGS

L'ABSIDE DE NOTRE DAME DE PARIS, by J. McNeil Whistler (W.
22). *First state.*

£409 10s.

L'ABSIDE DE NOTRE DAME DE PARIS, by J. McNeil Whistler
(W. 22). *Third state.*

£262 10s.

LE PETIT PONT (W. 8), by J. McNeil Whistler. *Second state. On green
paper.*

£152 5s.

TEWKESBURY ABBEY (R. 457), by Sir D. Y. Cameron, R.A.

£131 5s.

FURNITURE, TAPESTRY,
AND VARIOUS SALES

FURNITURE, TAPESTRY, AND VARIOUS SALES

1929-30

By A. C. R. CARTER

FOR the third year in succession Queen Anne furniture supplied the highest single price in a sale at Christie's when Mr. Frank Partridge bade 4,200 guineas on July 17 for a charming suite of six arm-chairs, the value of which was enhanced greatly by their old needlework coverings in coloured silks. Last year he had given 8,000 guineas for the Brownlow suite from Belton House, similarly heightened on account of their rare tapestry covers designed by old Bradshaw of Fulham; and in the first of these annuals I had to mention the extraordinary sum of 10,000 guineas which Mr. Moss Harris paid for Earl Howe's Queen Anne console-table, mirror, and pair of torchères, now in the Chester Beattie collection. These huge sums would have amazed owners and collectors in bygone days, especially those assembled at the first Hamilton Palace dispersal in 1882 at Christie's when all English furniture was held to be commonplace and merely furnishing. Indeed no examples of such were sent, but in the second Hamilton sale 1919 a Queen Anne suite fetched 1,600 guineas; a table by William Kent, 620 guineas, and a pair of Chippendale writing-tables, 1,750 guineas.

The dispersal of Sir John Ramsden's collection of English pieces on July 8 provided other triumphs for English furniture. Early in it an event happened of considerable significance. Four cushions appeared, covered with beautiful needlework. Now every discerning observer has been noticing the craze for old covers and the

rapidly advancing values of them. These cushions were not unduly stressed in the catalogue yet the keen experts saw that they were fine English 18th century work, and the bidding reflected their eagerness to win them, as Messrs. Amor had to pay 1,500 guineas. When furniture is covered with beautiful old needlework, therefore, values rise enormously. This cushion event had a precursor, as, in the Barnet Lewis sale, Mr. Harry Simmons had given 715 guineas for three, decorated with 17th century English tapestry.

At the Lansdowne House loan exhibition in 1929, where much furniture caparisoned in charming covers was displayed, a Ramsden Queen Anne settee with a panel of petit-point was much admired. In the sale this realized 920 guineas, and a pair of chairs with coverings of old needlework brought 900 guineas. These and other Ramsden pieces fell to Mr. Partridge's bids; Mr. Mallett giving as much as 2,800 guineas for a Queen Anne suite of a settee, two arm-chairs, and a pair of chairs. The desire for Queen Anne furniture in old covers was illustrated at the outset of the season in the Phelips sale, November 28, 1929, when two settees-clad in their old coverings of striped blue and white damask fetched 1,050 guineas.

As will be shown, greater sums were given in the season for Chippendale than 850 guineas for the Ramsden writing-table and 800 guineas for the side tables. Sent from Netherton Hall in Northumberland by Colonel Liddell, a pair of chairs with scrollwork and knots-of-riband backs astonished the company by bringing as much as 1,900 guineas. But Mr. Mallet, who bought them, saw their possibilities if they had really appropriate covers instead of those of faded red velvet, and, when the chairs were exhibited later at his fine display in New Bond Street, in contemporary needlework, they were a cynosure to visitors. The contest caused me vividly to remember the scene at Christie's on February 28, 1902, when a pair of Chippendale chairs fetched 1,000 guineas—a marvellous sum in those days.

Lulworth Castle used to house treasures beside the *Luttrell Psalter* and the *Bedford Horae*. This was proved on February 20, when a Chippendale knee-hole table, that had been fitted with hundreds of small drawers suitable for a numismatist or ornithologist, tempted Mr. Mallett to bid up to 1,450 guineas. It had been cleverly repaired (not restored) but we know that a Simon Pure piece even in the "old crock" stage will fetch a very big sum, as shown in 1927 when the same collector gave 1,700 guineas for a Chippendale table sent from an old house in Yorkshire. Note should be made also of Sir Spencer Maryon-Wilson's Chippendale settee and four arm-chairs which fetched 1,250 guineas on May 8. In paying this, Mr. Harry Simmons took into account a pair of accompanying cushions in rich coverings. Older furniture was well represented by a very noble Charles II walnut and cane arm-chair, surmounted by a carving of the Pembroke Arms, which, in the Ramsden sale, realized 900 guineas. The best example of Sheraton sold was an exquisitely designed commode sent from Boyce Court, Gloucestershire. This had been made obviously as a challenge to the Louis *ébénistes*, and it was not surprising that it attained 1,350 guineas (Mallett). At the sale a well-known private collector was very elated by having bought a fellow example, a few years ago, for 600 guineas.

By the association of ideas it seemed fitting to find that the late Earl of Balfour possessed Louis furniture of the most delicate and subtle craft. His slender and graceful tables appeared to be in harmony with his tastes, and the company received them with obvious appreciation. The gem of the collection was a Louis Seize *parqueterie* table, fitted with a writing slide and a Sèvres plaque top, the work of the gifted craftsman, A. Weisweilers. Mr. Harry Simmons had to fight hard to win this at 2,950 guinea, but he wished to remove the memory of his defeat, a week earlier, when he had to give way at 3,500 guineas to Mr. Huggins in the contest for a Louis Quinze *écrivitoire*, stamped by the celebrated

Roger Vandercruse Delacroix; a commode by whom fetched a similar sum at Christie's in the Sir Anthony de Rothschild sale, 1923. The Balfour table by the same *ébéniste* fetched 1,250 guineas, and Mr. Hodgkins, who bought it, gave 3,900 guineas later in the sale for eight fauteuils in coverings of Gobelin tapestry, which reminds me that the chief Scarsdale piece on the same day was a fire-screen with a Gobelin panel by the Franco-Scot Neilson, 1767; and also that another Hodgkins purchase then was a Louis Seize secrétaire, with a Brescia marble slab top, 1,250 guineas. Six Louis Quinze fauteuils on May 1 were valued chiefly for their petit-point covers in coloured silks and realized 1,160 guineas (Spanish Gallery).

The chief French piece in the Barnet Lewis collection was a small upright secrétaire by that R. V. L. C. already mentioned, which brought 820 guineas, but Mr. Harry Simmons paid 1,140 guineas for three small Louis tables. In the Lansdowne House sale Mr. E. Smith, acting for a French collector, gave 960 guineas for the large Louis Quinze library table. Such were some of the more important examples of French furniture during the season, but mention should not be omitted of a pair of commodes by Carlin and Chevallier bringing 1,500 guineas between them in the Farquhar sale on March 20 (Mr. J. R. Thomas), who had paid 1,140 guineas for the powerfully carved Italian table in the Barnet Lewis sale. Another Italian piece in this sale was a 16th century cassone which the late owner had bought for only 210 guineas in the Beckett sale, 1902. This now reached 1,400 guineas.

Again the sale of several important panels of tapestries has to be recorded. The readiness of the market was shown early, as, before Christmas, two Flemish panels woven with classical scenes had fetched 720 guineas (Arditti). Further enthusiasm greeted another decorative piece of Flemish weaving on February 20. This hanging, giving a faithful representation of a bustling winter scene designed by Lucas van Leyden, showed its colours in pristine freshness. It seemed to exhilarate the company in view of the re-

awakened interest in winter sports, and fetched as much as 2,450 guineas; a pair of Flemish panels woven with vineyard and harvest scenes realizing 880 guineas. Among the few things sent by Sir Windham Carmichael Anstruther from Lanark were two panels of very decorative Aubusson, for which Mr. Harry Simmons who had bought the Flemish examples, paid 350 guineas.

These events augured well for the panels of the Breitmeyer collection offered on Rose Day, June 24, when the two sale-rooms at Christie's controlled by Mr. Gordon Hannen and Mr. Terence McKenna contributed another substantial sum to the cause of succour; the total of these generous occasions since 1920 being over £17,000. As it was known that the famous figure in the world of collecting, Lord Grimthorpe, had originally acquired many of the treasures left at Rushton Hall, the interest of these panels was strengthened. The chief pair of Flemish panels, illustrating Biblical scenes in 16th century style, realized 7,000 guineas. Messrs. Spink, who bought them, will be recalled as the purchasers of the beautiful panels formerly at Knole. Another pair, associated with Lord Grimthorpe, fell to Messrs. Cameron at 1,670 guineas and were found to be akin in their *Aeneas and Dido* themes to the well-known panels at Hampton Court.

The Breitmeyer collection contained also a set of three panels of subjects from classical history, which at first were held to be Flemish but were afterwards described as French and were bought as such at 2,250 guineas by Mr. L. Harris. Especially delightful was a gay Beauvais panel showing the joys of childhood when a swing is at hand. This was another Grimthorpe piece and fetched 840 guineas. A tiny Swiss panel of the *Annunciation*, dated 1508, was sold for 440 guineas. Altogether the Breitmeyer collection, including £37,187 for pictures on June 27, brought the satisfactory total of £72,000.

In such a varied collection there were several interesting works of art. The Della Robbia relief is mentioned in the Porcelain and Pottery section, and Mr. L. Harris who gave 700 guineas for it

bought a very large German 16th century reredos, 10 feet high, carved in wood and formed as a triptych, at 780 guineas. A carved wood bust of a lady, 16th century Spanish, realized 360 guineas (Miss B.). As for the Eastern rugs and carpets the chief prize was the fine Ispahan example sent from Basildon Park (whence came the celebrated "bit of glass" proving to be worth £1,500). Despite the incursion of many foreign specialists, Mr. Edward Smith, acting for an English collector, annexed the trophy at 1,400 guineas.

The Egyptian pieces of sculpture which found a home at Lansdowne House with the famous Greek and Roman marbles have been described in a special article. On March 20 at Christie's another impressive Egyptian figure appeared of one who had been chief scribe and sculptor in the Temple of Amun at Thebes. Although this black basalt figure had a long inscription containing the prayer: "May my statue endure for eternity," it did not prevent a thoughtless person from making the derisive opening bid of one guinea. This unfunny obtrusion amused nobody and certainly did not affect the auction value of the figure, which was bought by Mr. Permain at 2,300 guineas. As much has been written on the subject of the potency of Egyptian curses it was clear that the opening bid of one guinea was not only lacking in humour but also decidedly sceptical. Later in the sale a fine head of a lioness in black granite fetched 300 guineas. On this occasion the guinea-bidder was silent.

Many other interesting events might be recorded, and mention should not be omitted of the Fairfax family Bible, Prayer Books, and Psalter apparently presented by Archbishop Neile to the father of the Parliamentary General, Sir Thomas Fairfax. Although the Bible contained the baptismal record of this famous man, the books were really judged on the merits of their bindings, which were of red velvet embroidered with the arms of the various sees filled by the prelate. Eventually the set realized as much as 1,000 guineas (Ellis).

FURNITURE, TAPESTRY, AND VARIOUS SALES

FURNITURE

Sale, July 17th 1930, Lot 123

SIX QUEEN ANNE WALNUT ARM-CHAIRS

With scroll arms, on cabriole legs carved with foliage on lion's claw feet, the seats and backs stuffed, and covered with needlework with a bold design of flowers, fruit, and vases in coloured silks on cream ground.

Purchased by Messrs. J. Partridge & Sons, Ltd.

£4,410



Sale, July 17 h 1930, Lot 149

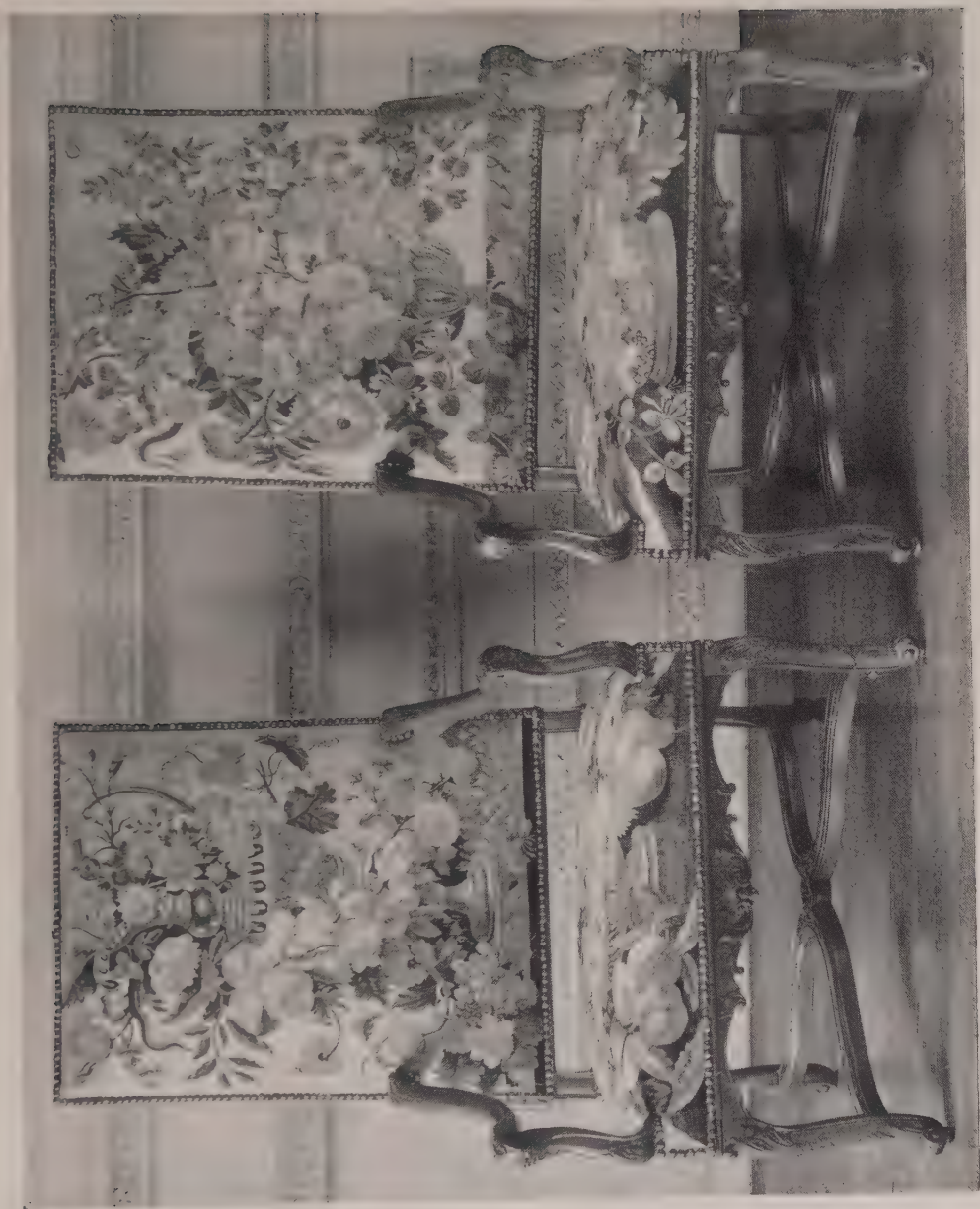
EIGHT GOBELINS TAPESTRY FAUTEUILS

The seats and backs stuffed, and covered with Gobelins tapestry, woven with vases of flowers and fruit on cream ground, with walnut frameworks carved with shells, foliage, and strapwork.

From the Vanderbilt Collection.

Purchased by E. M. Hodgkins, Esq., of Paris.

£4,095



Sale, July 17th 1930, Lot 55

A LOUIS XVI OBLONG PARQUETERIE TABLE

With a drawer fitted with a writing-slide, and shelf below, inlaid with borders of trelliswork in hare-wood on a satin-wood ground; the top set with a Sèvres porcelain plaque painted with a basket of roses, cornflowers, and green ribands in pale blue œil-de-perdrix borders; mounted with ormolu beaded and riband borders, and an ormolu frieze chased with trefoils and scrolls.

17 in. wide.

Stamped A. WEISWEILER.

£3,097 10s.

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol, Esq.



Sale, July 8th 1930, Lot 47

A QUEEN ANNE WALNUT SETTEE, TWO ARMCHAIRS AND
TWO CHAIRS

Carved with shells and foliage, on carved cabriole legs and ball-and-claw feet, the settee with double back, and the arms of the arm-chairs terminating in eagles' heads.

The settee, 4 ft. 3 in. wide.

£2,940

Purchased by Messrs. Mallett & Son.



Sale, May 1st 1930, Lot 90

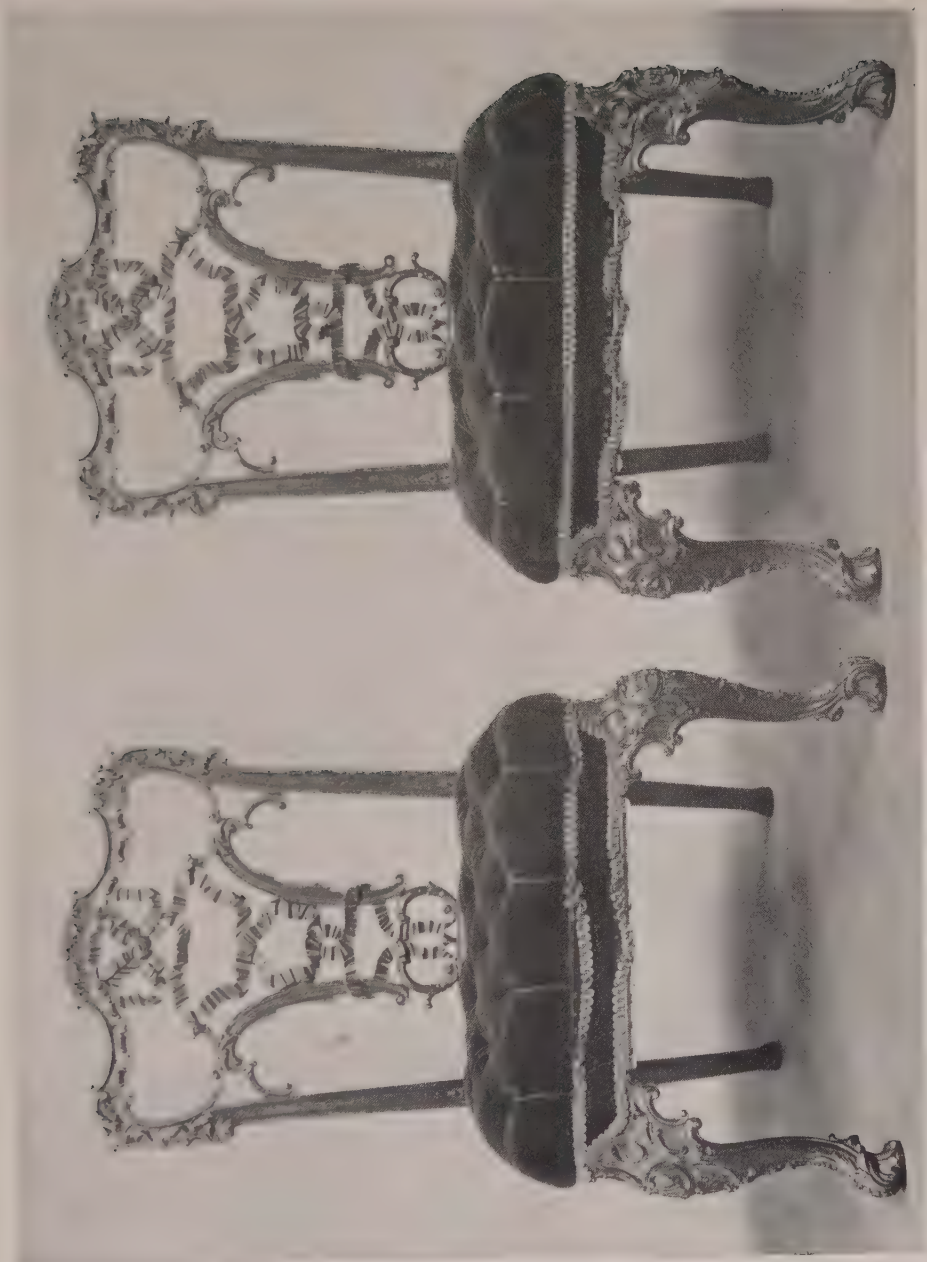
A PAIR OF CHIPPENDALE MAHOGANY CHAIRS

The backs pierced and elaborately carved with knots-of-riband, wave ornament and scrollwork, on cabriole legs carved with foliage and scrollwork and scroll feet, the seats covered with red velvet.

The present owner has inherited the chairs from his grandfather, John Robinson Liddell, Esq., of Netherton Hall, Northumberland, to whom they had descended from Robert Liddell, Esq., of Netherton Hall, who was born 1740.

Purchased by Messrs. Mallett & Son.

£1,995



Sale, December 12th 1929, Lot 118

A LOUIS XV LIBRARY TABLE

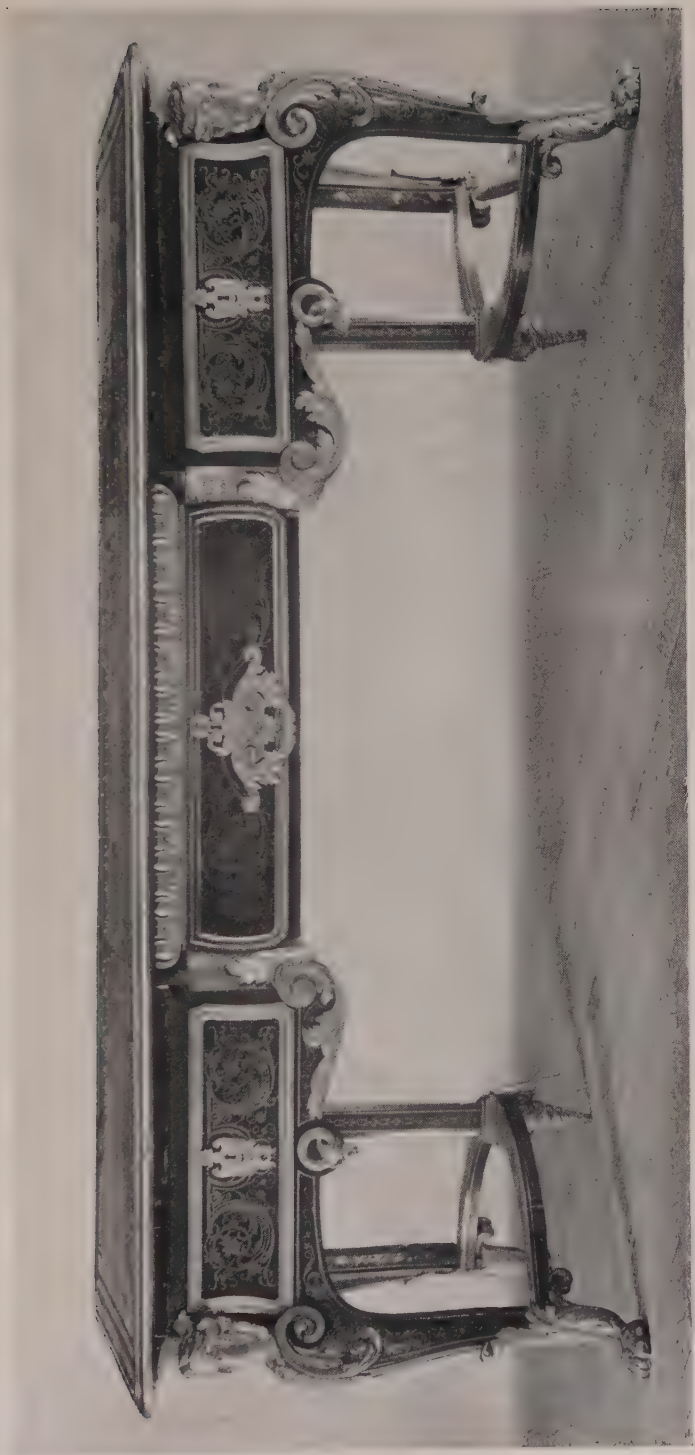
With three drawers, inlaid with arabesque foliage in brass on tortoise-shell ground, in the manner of Boulle, mounted with ormolu borders, a mask at each end, escutcheons chased with acanthus foliage, and corner mounts boldly chased as female busts terminating in foliage, on ormolu feet chased with claws issuing from acanthus foliage, the top covered with red leather.

6 ft. 9 in. wide.

Stamped E. Levasseur ME.

£1,627 10s.

Purchased by Messrs. B. Fabre & Sons, of Paris.



Sale, February 20th 1930, Lot 52

A CHIPPENDALE MAHOGANY KNEE-HOLE TABLE

The front fitted with a slide and twenty-nine drawers, and with sliding nests of drawers at the sides containing about four hundred small drawers for specimens, the borders carved with rosettes and ribands and the base with foliage and scrollwork.

42 in. wide.

£1,522 10s.

Purchased by Messrs. Mallett & Son.



Sale, February 26th 1930, Lot 89

AN ITALIAN CASSONE

Of walnut wood, the top ridged, and carved with borders of foliage and scale pattern; the front carved in high relief with two Cupids supporting a shield, flanked on either side by scenes from Roman history; the corners carved with female figures in full relief, and the ends with figures of Flora and Ceres; the base carved with bold gadrooning, with a mask in the centre of the front, and supported at the corners by claw feet issuing from foliage.

6 ft. 5 in. long.

Sixteenth century.

From the Collection of E. W. Beckett, Esq., M.P., 1902.

£1,470

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol, Esq.



Sale, February 20th 1930, Lot 106

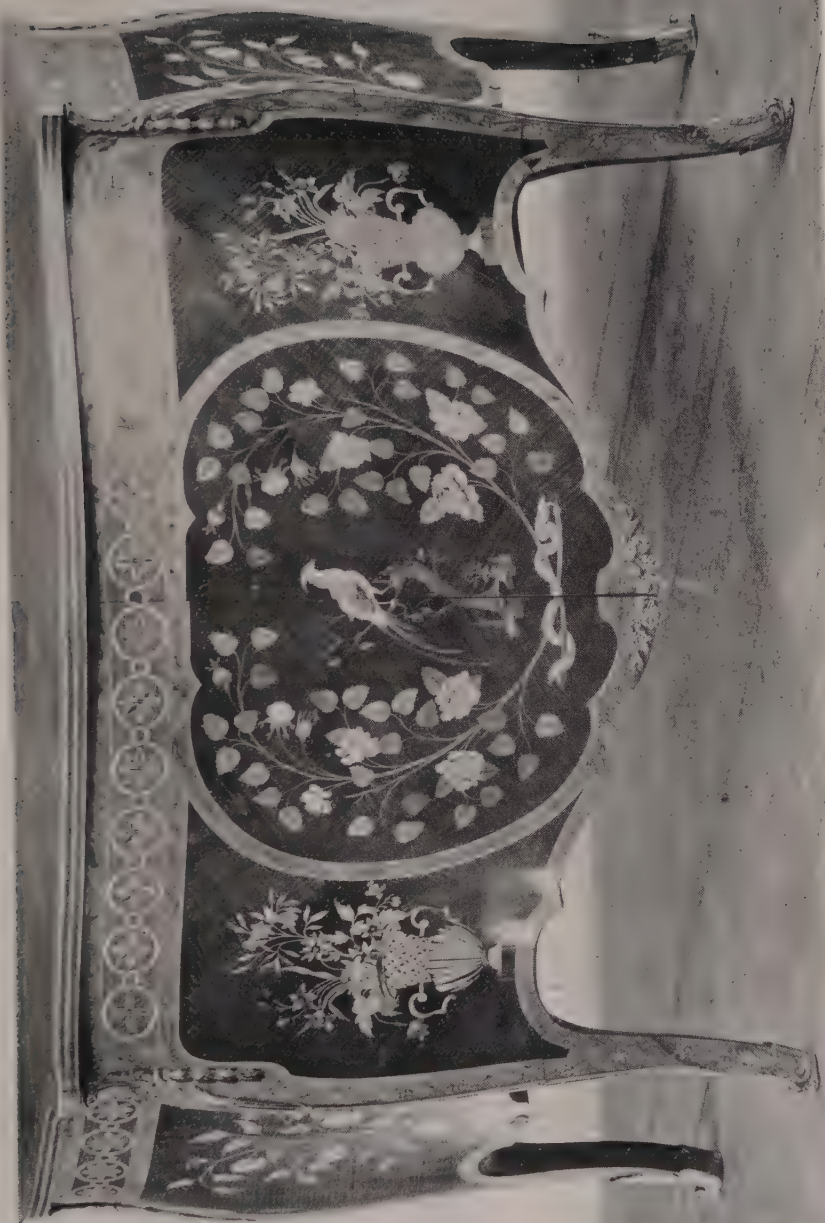
A SHERATON MARQUETERIE COMMODE

Of serpentine shape, with folding doors in the front enclosing shelves and three drawers, the whole inlaid with branches of flowers, birds, vases, rosettes, and chain-pattern in various woods in tulip- and rose-wood borders, mounted with ormolu corners chased with foliage in the French taste.

4 ft. 11 in. wide.

£1,417 10s.

Purchased by Messrs. Mallett & Son.



Sale, May 8th 1930, Lot 82

A CHIPPENDALE MAHOGANY SETTEE AND FOUR
ARM-CHAIRS

With stuffed seats and backs covered with green and white brocade, the frameworks carved with beading, fluting, and scroll foliage.

£1,312 10s.

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol,
Esq.



Sale, July 17th 1930, Lot 52

A LOUIS XV OBLONG PARQUETERIE TABLE

With one drawer, enclosing a writing-slide and ink-holders, inlaid with panels of trelliswork in tulip- and king-wood, and mounted with ormolu corners chased with scrollwork.

25½ in. wide.

Stamped R.V.L.C. (Roger Vandercruse Delacroix) ME.

£1,312 10s.

Purchased by E. M. Hodgkins, Esq., of Paris.



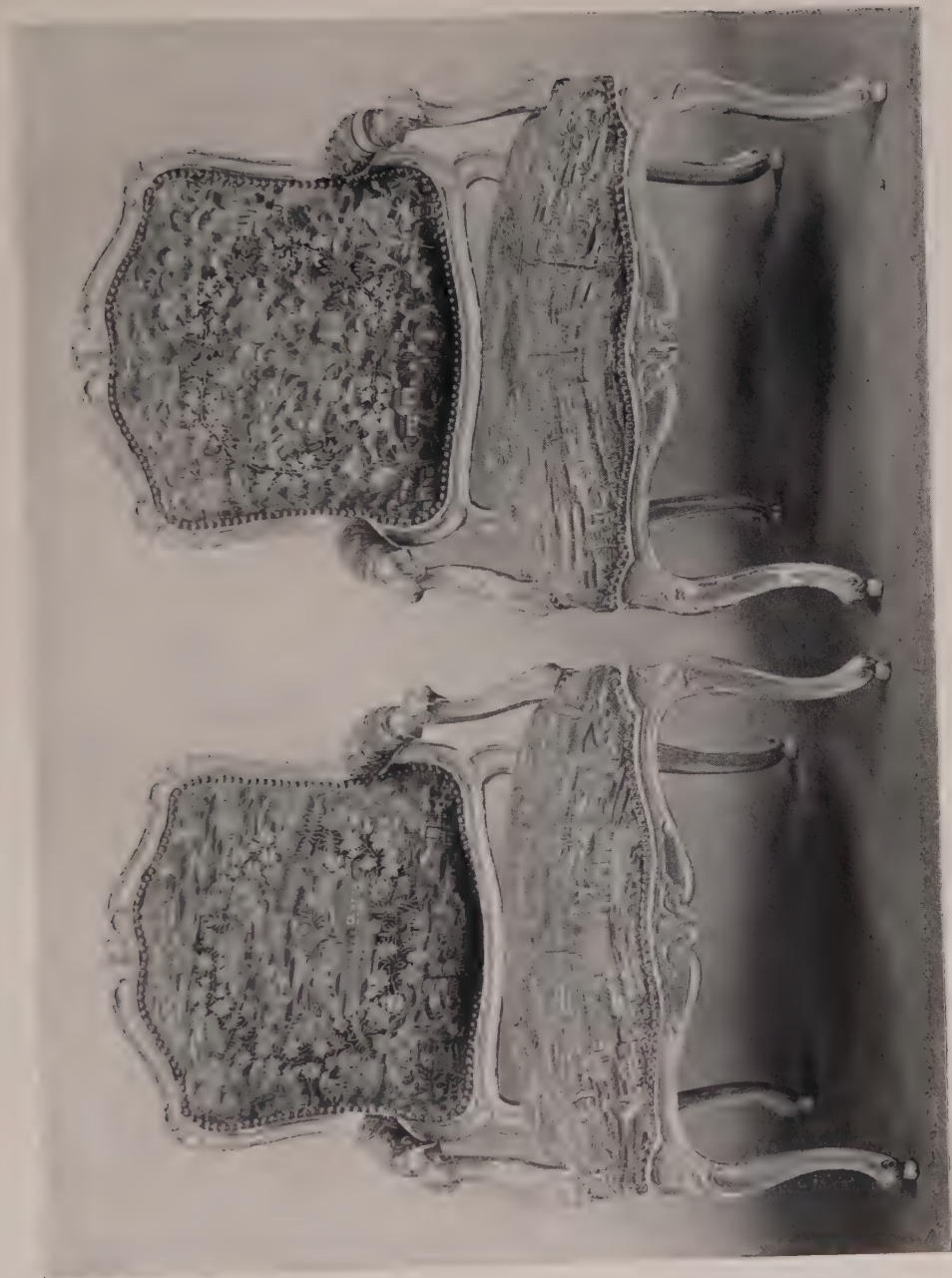
Sale, May 1st 1930, Lot 131

SIX LOUIS XV FAUTEUILS

With gilt frameworks, slightly carved with foliage, the seats and backs stuffed and covered with petit-point needlework, with landscapes, buildings, and wreaths of flowers, in coloured silks and gold and silver thread.

£1,218

Purchased by The Spanish Gallery.



Sale, February 26th 1930, Lot 85

AN ITALIAN TABLE

Of walnut wood, the frieze carved with a conventional design of shell-ornament and ribands, with scroll supports at the ends carved with medallions of Nymphs and Cupids, drapery festoons, and foliage, and resting on dolphin feet; the stretcher in the centre pierced and carved with a mask and strapwork.

4 ft. 8 in. long.

Sixteenth century.

£1,197

Purchased by J. Rochelle Thomas, Esq.



Sale, November 28th 1929, Lot 45

A PAIR OF QUEEN ANNE WALNUT SETTEES

With stuffed seats and backs covered with striped blue and white damask, on cabriole legs carved with foliage, and ball-and-claw feet.

3 ft. 4 in. wide.

£1,102 10s.

Purchased anonymously.



Sale, July 8th 1930, Lot 44

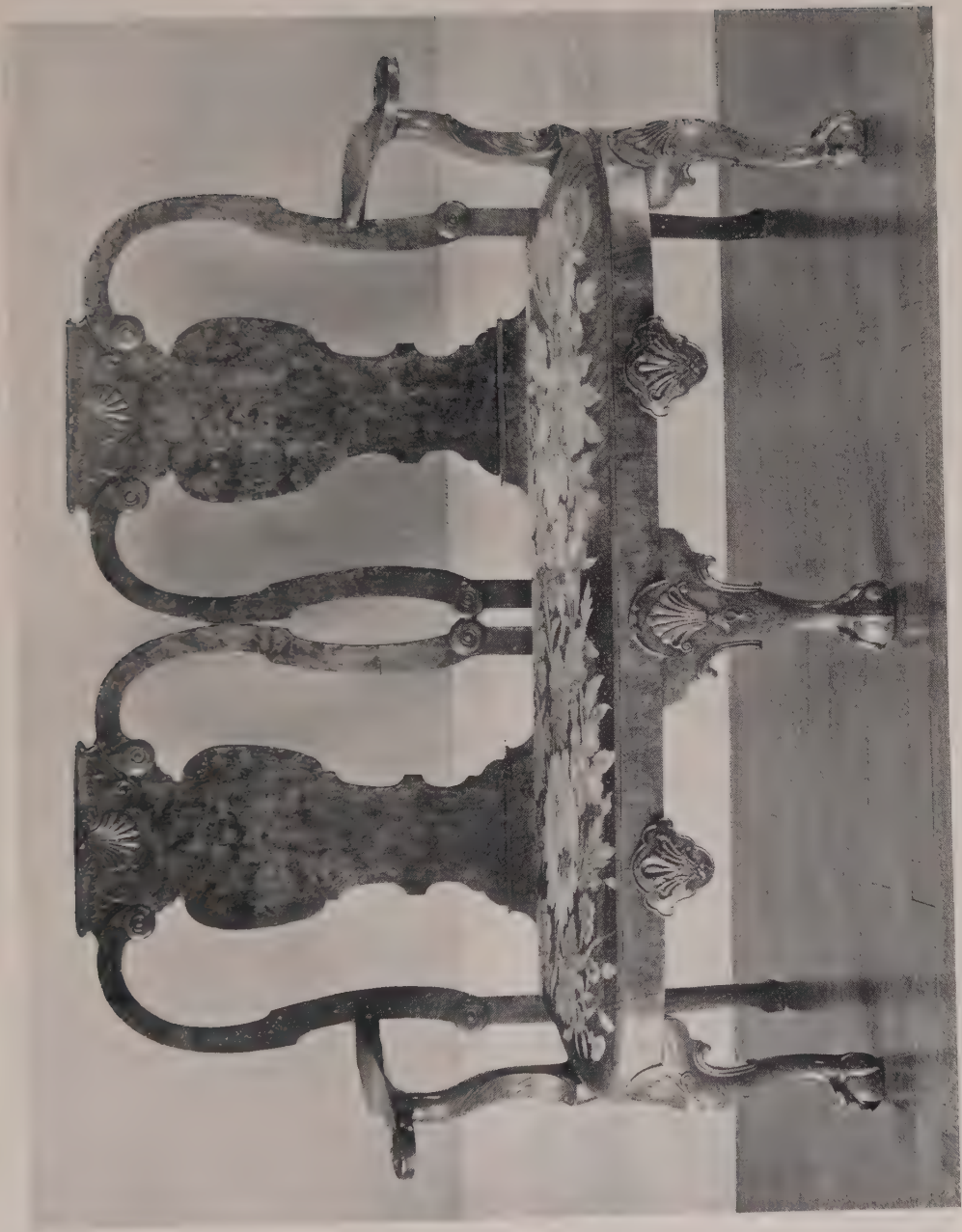
A QUEEN ANNE WALNUT SETTEE

With double back carved at the top with shells and foliage, and with scroll arms terminating in eagles' heads, with supports carved with foliage, the border of the seat and the cabriole legs carved with shells, on ball-and-claw feet, the seat covered with a panel of petit-point needlework with flowers, foliage, and shells in coloured silks on black ground.

62 in. wide.

Purchased by Messrs. J. Partridge & Sons, Ltd.

£966



Sale, July 8th 1930, Lot 41

A PAIR OF QUEEN ANNE WALNUT ARM-CHAIRS

With shaped backs, the centre splats carved with foliage and scrolls, and with a shell and flowers at the top, with scroll arms terminating in eagles' heads, on cabriole legs carved with shells, and ball-and-claw feet, the seats covered with needlework with figures and flowers in coloured silks and wool on red ground.

£945

Purchased by Messrs. J. Partridge & Sons, Ltd.



Sale, July 8th 1930, Lot 57

A CHARLES II WALNUT ARM-CHAIR

With high back pierced and carved with Amorini among scroll foliage, and surmounted at the top by the Pembroke Arms with scroll foliage on either side, the supports of the back spirally fluted and surmounted by small seated figures holding cups, with cane seat and panel in the centre of the back, the border of the seat, the arms and legs elaborately carved with flowers and foliage, and the stretcher with Cupids supporting a basket of flowers.

£945

Purchased by Messrs. Jf. Partridge & Sons, Ltd.



Sale, July 8th 1930, Lot 40

SIX QUEEN ANNE WALNUT CHAIRS

With plain shaped backs with vase-shaped centres, on cabriole leg carved with shells, and ball-and-claw feet.

£892 10s.

Purchased by Messrs. J. Partridge & Sons, Ltd.



Sale, February 26th 1930, Lot 58

A LOUIS XVI SMALL UPRIGHT MARQUETERIE
SECRETAIRE

It has a fall-down front enclosing drawers and pigeon-holes, and a writing-slab covered with green leather stamped with interlaced L's and a crown, with a drawer in the frieze and cupboard below; the front inlaid with a group of musical instruments, a bouquet of flowers, and laurel-festoons, in tulip-wood borders, with fluting in king-wood, and the drawer inlaid with arabesque foliage on a stained green ground; the ends similarly inlaid with bouquets of flowers in upright panels; surmounted by a veined white marble slab.

47 in. high, 21½ in. wide.

Stamped R.V.L.C. (ROGER VANDERCRUSE LA CROIX) ME.

From the same Collection.

Purchased by C. Staal, Esq.

£861



Sale, February 26th 1930, Lot 68

A LOUIS XV COMMODE

The frieze fitted with three drawers, and two drawers and two cupboards below; inlaid with panels of cube and annular ornament in tulip- and king-wood; mounted with an ormolu frieze chased with foliage and ribands, laurel-wreath handles, and corner-mounts finely chased with laurel and acanthus foliage, and with an ormolu plaque in the centre of the base chased with a mask merging into foliage; surmounted by a Brescia marble slab.

57 in. wide.

Stamped J. F. Oeben.

From the Collection of Viscount Gormaston, 1902.

£850 10s.

Purchased by Harry Simmons, Esq., of London, and F. M. Botibol, Esq.



Sale, February 26th 1930, Lot 72

A SUITE OF LOUIS XVI FURNITURE

The frameworks of gilt wood, carved with ribands, beading and fluting; the seats and backs stuffed, and covered with Beauvais tapestry woven with vases and baskets of flowers, festoons of flowers and arabesques, on cream ground with pale green borders; the suite consists of:

A pair of settees, 4 ft. 9 in. wide.

Six fauteuils.

From the Collection of Mrs. C. R. Robert, of New York, 1898.

Purchased by Messrs. B. Fabre & Sons, of Paris. £850 10s.



Sale, March 20th 1930, Lot 114

A LOUIS XV PARQUETERIE COMMODE

With two drawers, the front and centre of the top inlaid with branches of flowers in oval panels on a rosette and trellis-pattern ground, mounted with ormolu borders chased with foliage and corner-mounts chased with laurel branches tied by ribands, with an ormolu border round the top.

45 in. wide.

Stamped M. CARLIN ME.

Purchased by J. Rochelle Thomas, Esq.

£840



Sale, July 8th 1930, Lot 54

A CHIPPENDALE MAHOGANY SIDE-TABLE

The frieze boldly carved in the centre with a shell, and with borders of rosettes, ribands and beading, on cabriole legs carved with shells and foliage, and ball-and-claw feet, surmounted by a slab of veined black and yellow marble. 4 ft. 9 in. wide.

£840

Purchased by Messrs. J. Partridge & Sons, Ltd.



Sale, December 12th 1929, Lot 82

A LOUIS XV COMMODE

With two drawers, entirely lacquered with Chinese landscapes, a summer house, and trees, in black and gold heightened with red; mounted with ormolu borders, handles and corners chased with scrollwork entwined with foliage, and surmounted by a Brescia marble slab.

57 in. wide.

Stamped MIGEON.

From the Goldschmidt Collection, 1922.

Purchased by Messrs. Semail Moens.

£756



Sale, March 20th 1930, Lot 117

A LOUIS XV MARQUETERIE COMMODE

With shaped front and splayed ends, fitted with two drawers, inlaid with branches of flowers and birds on tulip-wood ground, with king-wood scroll borders; mounted with ormolu borders and corners chased with formal scrollwork entwined with branches of foliage, and surmounted by a veined dark grey marble slab.

56 in. wide.

Stamped J. CHEVALLIER, ME.

£735

Purchased by J. Rochelle Thomas, Esq.



Sale, February 20th 1930, Lot 50

A CHIPPENDALE MAHOGANY LIBRARY TABLE

With pedestal ends, fitted with numerous drawers.

6 ft. wide.

Purchased by Messrs. Mallett & Son.

£714



Sale, May 1st 1930, Lot 152

EIGHT WILLIAM AND MARY WALNUT CHAIRS

With high backs pierced and carved with foliage and interlaced strap-work, on carved cabriole legs and scroll feet.

£714

Purchased by Messrs. M. Harris & Sons.



Sale, February 20th 1930, Lot 128

A CHIPPENDALE MAHOGANY TRIPOD TABLE

With oval top, the border carved with foliage and scrollwork, on tripod partly fluted and carved with shells, branches of flowers and scrollwork.

42 in. wide.

£693

Purchased by Messrs. J. Partridge & Sons, Ltd.



Sale, November 28th 1929, Lot 16

A CHIPPENDALE MAHOGANY OBLONG TABLE

With scalloped top, on fluted stem carved with foliage, and tripod carved with shells and scrolls, and resting on ball-and-claw feet.

34½ by 29½ in.

Purchased by Messrs. J. A. Lewis & Son.

£672



BB

Sale, July 10th 1930, Lot 445

AN OLD ENGLISH LACQUER CABINET

With folding doors enclosing ten drawers, the exterior decorated with Chinese landscapes in red and green on cream ground, with green borders, and the interior with Chinese figures and flowers on red ground; mounted with engraved brass escutcheon and hinges; on gilt wood stand carved with a lion's-mask and foliage, and with lion's claw feet.

43 in. wide.

£651

Purchased by Cecil Breitmeyer, Esq.



Sale, May 1st 1930, Lot 149

TWO CHIPPENDALE GILT TORCHERES

Designed as scrollwork.

50 in. high.

£609

Purchased by Messrs. M. Harris & Sons.



Sale, July 17th 1930, Lot 56

A LOUIS XVI SMALL SQUARE MARQUETERIE TABLE

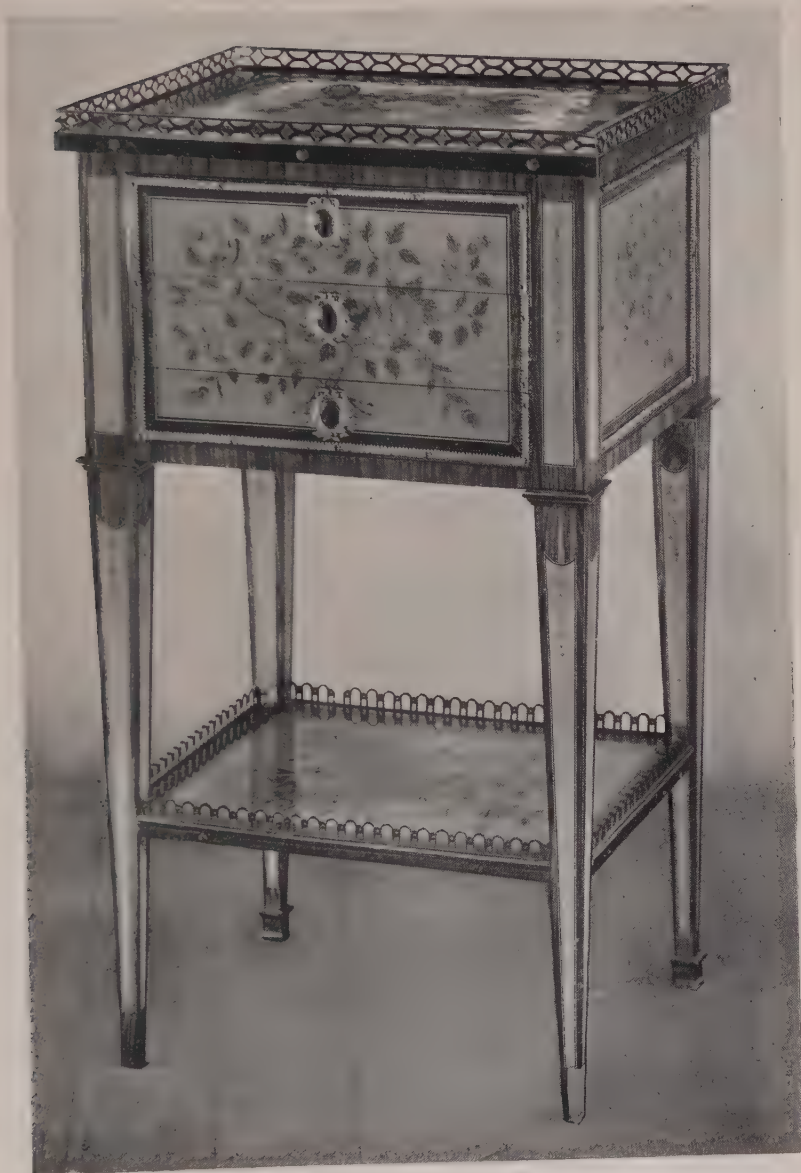
With three drawers and a shelf, inlaid with branches of flowers in marqueterie on satin-wood panels with king-wood borders; the top set with a Sèvres plaque painted with a basket of fruit in apple-green borders; mounted with crimson foliate borders and pierced galleries.

16 in. wide.

Stamped G. DEXTER ME.

£609

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol, Esq.



Sale, July 17th 1930, Lot 54

A LOUIS XVI OBLONG PARQUETERIE TABLE

With one drawer and shelf below, the top and shelf inlaid with rosettes and trelliswork in satin-, hare-, and other woods on satin-wood ground, with riband-pattern borders, and vertical fluting on the legs; mounted with an ormolu frieze chased with arabesque foliage and formal flowers, and beaded and foliage borders, with an openwork gallery round the top.

30 in. wide.

Stamped P. ROUSEL ME.

£577 10s.

Purchased by Monsieur E. Ben Simon, of Paris.



Sale, March 27th 1930, Lot 20

A CHARLES II MIRROR

With figures of Charles I and Henrietta Maria in stumpwork, and Classical portraits and flower-sprays in embroidery of coloured silks on satin, round the border, the frame overlaid with tortoiseshell.

35 in. by 30 in.

The embroidered border is said to have been worked by Mrs. Batson; wife of the Rev. Edmond Batson, of Taunton.

Purchased by Messrs. Mallett and Son.

£504



Sale, March 27th 1930, Lot 69

TWO QUEEN ANNE WALNUT CHAIRS

The borders to the seats and cabriole legs carved with shells, foliage, and strapwork, with stuffed seats and backs.

£451 10s.

Purchased by Messrs. M. Harris & Sons.



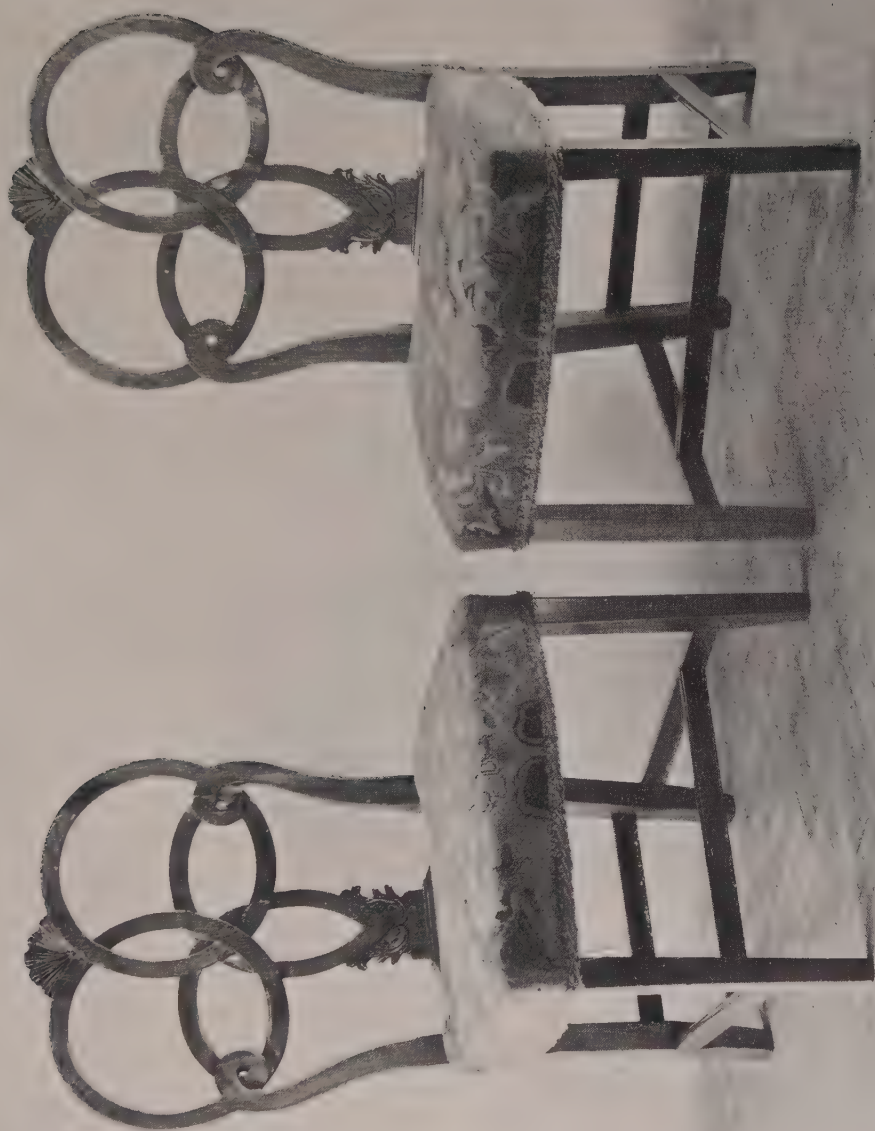
Sale, July 8th 1930, Lot 66

SIX CHIPPENDALE MAHOGANY CHAIRS

With interlaced backs of scroll design carved at the base with foliage and the top with shells, the seats of two covered with needlework with flowers and foliage in colours on grey ground, and the seats of the others with red damask.

£441

Purchased by B. A. Spencer, Esq., on behalf of the Rt. Hon. Lord
Fairfax.



TAPESTRIES

Sale, June 24th 1930, Lot 116

TWO PANELS OF FLEMISH TAPESTRY

Woven with historical subjects, with numerous figures wearing rich costumes, in narrow borders woven with flowers on dark blue ground.

11 ft. 6 in. high, 13 ft. 6 in. wide.

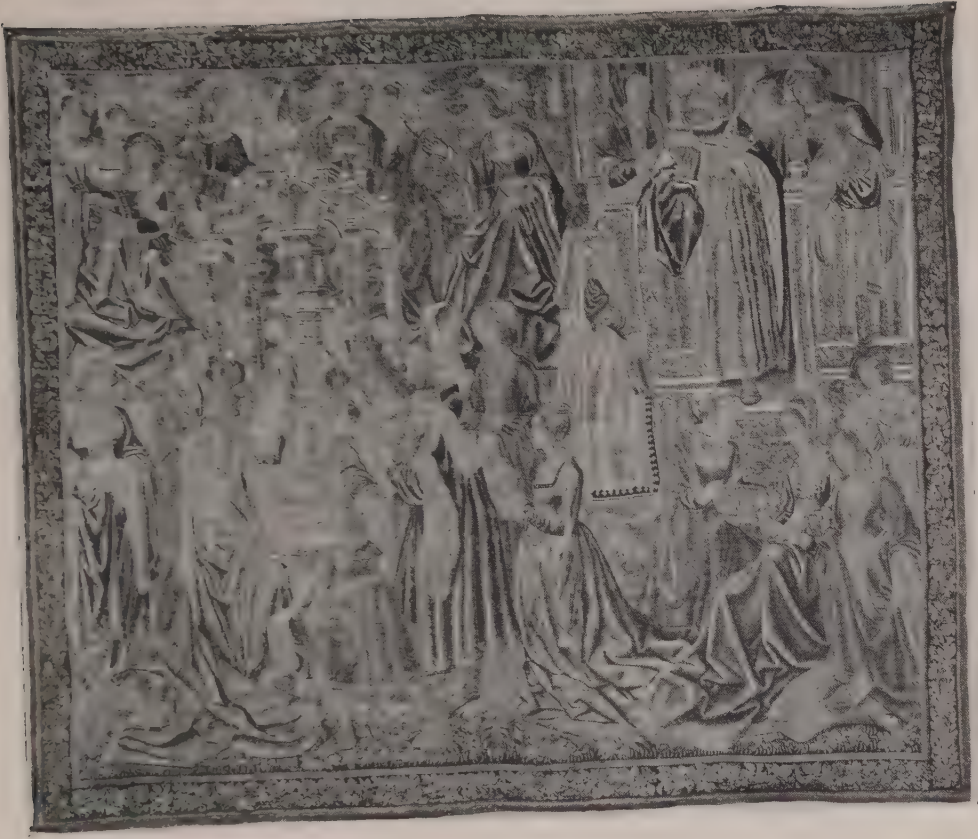
Early sixteenth century.

David and Bathsheba, and Aeneas departing from Dido, a duplicate of one of the set of Cardinal Wolsey's tapestries at Hampton Court, and woven by the weaver of the famous Notre Dame de Sablons.

From Lord Grimthorpe's Collection.

Purchased by Messrs. Spink & Son, Ltd.

£7,350



Sale, February 20th 1930, Lot 138

AN OBLONG PANEL OF FLEMISH TAPESTRY

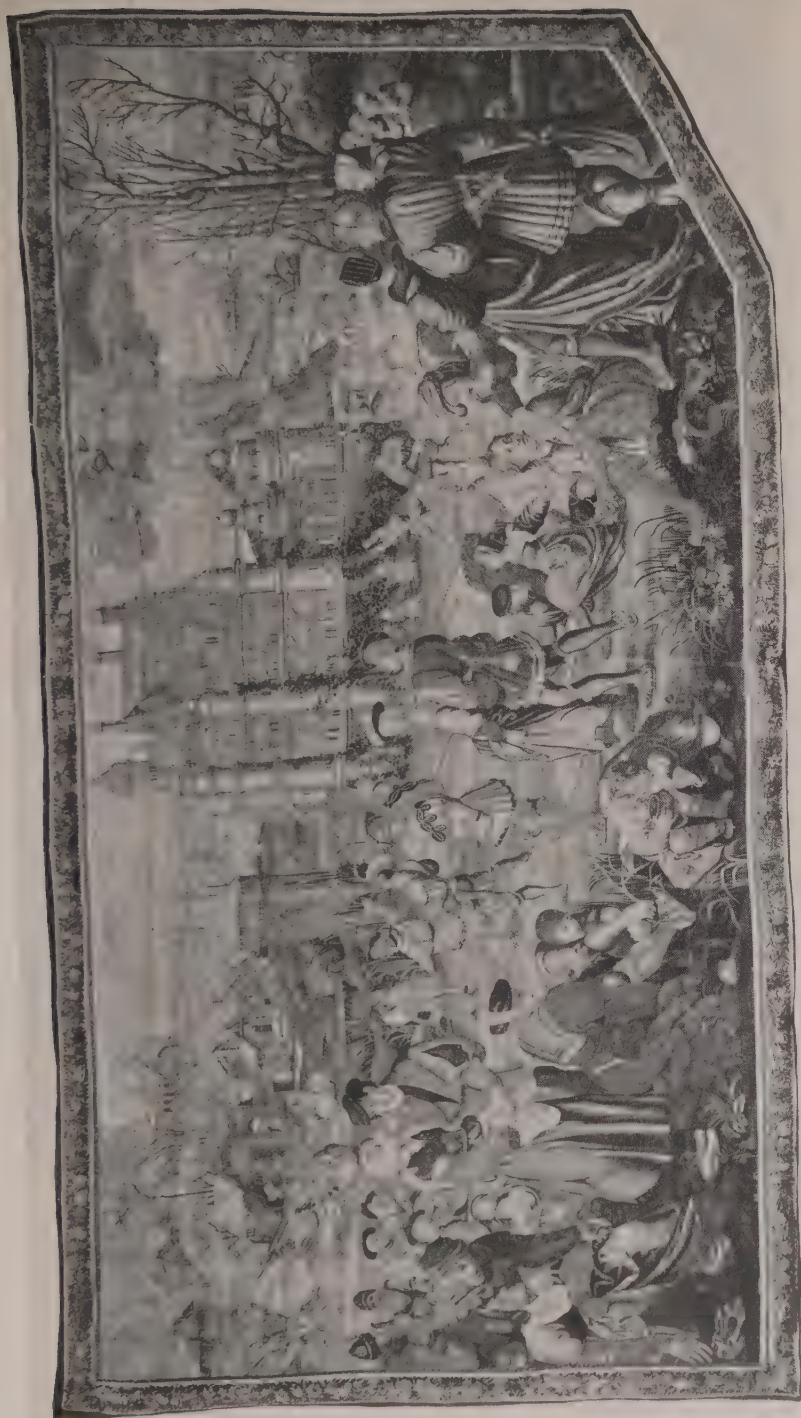
Woven with a winter scene after Lucas van Leyden, with numerous figures skating in the foreground and view of a château in the background, with a cottage and peasants on the left, the border woven with wreaths of flowers on yellow ground.

9 ft. 9 in. high, 18 ft. 3 in. wide.

Seventeenth century.

£2,572 10s.

Purchased by Harry Simmons, Esq., of London, and J. M. Botibol,
Esq.



Sale, July 8th 1930, Lot 37

FOUR CUSHIONS

Covered with needlework with birds, flowers, and fruit in colours on brown ground, with shells and scrollwork in buff round the borders.

26 by 18 in.

£1,575

Purchased by Messrs. Albert Amor.



Sale, May 1st 1930, Lot 153

A PAIR OF PANELS OF AUBUSSON TAPESTRY

Woven with pastoral scenes, figures, animals, and birds in brown borders, with red and gold scrollwork supporting musical and other trophies, and garlands of flowers.

6 ft. 3 in. high, 9 ft. 1 in. wide.

Eighteenth century.

£1,417 10s.

Purchased by Harry Simmons, Esq., of London, and J. M. Hotibol, Esq.



Sale, June 24th 1930, Lot 114

A PANEL OF FLEMISH TAPESTRY

Woven with a hunting scene and the gardens of a château, in border of emblematic figures, vases of flowers and fruit, birds and gryphons.

5 ft. 4 in. high, 13 ft. 11 in. wide.

Sixteenth century.

£1,281

Purchased by Messrs. Camerons.



Sale, July 2nd 1930, Lot 235

A PANEL OF BEAUVAIS TAPESTRY

Woven with children playing with a swing in the foreground of an extensive woody landscape, the border woven with festoons of flowers edged with pearl ornament.

9 ft. high, 15 ft. 5 in. wide.

Eighteenth century.

£882

Purchased by Harry Simmons, Esq., of London, and J. M. Ketibol, Esq.



Sale, July 17th 1930, Lot 68

A GOBELINS TAPESTRY FIRE-SCREEN

With gilt framework carved with flowers, foliage and scrollwork, mounted with a panel of Gobelins tapestry woven with a child feeding poultry in border of flowers on pink ground.

Signed NEILSON 1767.

£504

Purchased by E. M. Hodgkins, Esq., of Paris.



APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR FURNITURE AND TAPESTRY

ENGLISH FURNITURE

A CHIPPENDALE MAHOGANY WRITING-TABLE, with pedestal ends, fitted with drawers, the frieze carved with scrollwork, and the top covered with leather. 51½ in. wide.

£892 10s.

TWELVE CHIPPENDALE MAHOGANY CHAIRS, with pierced ladder-pattern backs, carved with rosettes and foliage.

£819

EIGHT WILLIAM AND MARY WALNUT CHAIRS, with high backs pierced and carved with foliage and interlaced strapwork, on carved cabriole legs and scroll feet.

£714

FOUR QUEEN ANNE WALNUT CHAIRS, with shaped backs with vase-shaped centres, on cabriole legs and club feet.

£630

A CHIPPENDALE MAHOGANY TABLE, of serpentine shape, carved with a frieze of lattice-work and gadrooned border, on cabriole legs. 39 in. wide.

£504

TWELVE CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, the backs pierced and carved with vases.

£493 10s.

A QUEEN ANNE WALNUT SETTEE, with double back carved at the top with a shell, on cabriole legs carved with shells, and ball-and-claw feet, the seat covered with needlework. 50 in. wide.

£483

AN ELIZABETHAN OAK BEDSTEAD, the head carved with emblematic figures, arches, and foliage, and inlaid with buildings and flowers in marqueterie.

£420

A PAIR OF CHIPPENDALE MAHOGANY ARM-CHAIRS, with stuffed seats and backs.

£409 10s.

A PAIR OF QUEEN ANNE WALNUT STOOLS, on cabriole legs carved with eagles' heads and foliage, and ball-and-claw feet, the tops covered with green velvet. 22 in. wide.

£409 10s.

A QUEEN ANNE WALNUT SIDE-TABLE, the frieze and cabriole legs carved with shells and foliage, on ball-and-claw feet, surmounted by a slab of veined green marble. 35 in. wide.

£378

A QUEEN ANNE MIRROR, in gilt frame with scroll top, carved with a Cherub, eagles' heads and plumes. 5 ft. 10 in. high, 2 ft. 4 in. wide.

£367 10s.

SEVENTEEN CHIPPENDALE MAHOGANY CHAIRS, with fluted legs, the seats and backs stuffed, and covered with green leather bordered with brass bosses.

£367 10s.

A PAIR OF CHIPPENDALE HANGING CABINETS, with glass doors in the front, overlaid with gilt carving of scrollwork and pagoda ornaments in the Chinese taste. 4 ft. 8 in. high, 3 ft. wide.

£367 10s.

SIX CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, with pierced ladder-pattern backs.

£357

A CHIPPENDALE MAHOGANY SETTEE, with stuffed seat and back, on mahogany cabriole legs 52 in. wide.

£357

A QUEEN ANNE WINGED ARM-CHAIR, with walnut cabriole legs and club feet, the seat and back stuffed, and covered with needlework.

£357

A PAIR OF CHIPPENDALE GILT TORCHERES, carved with flowers, foliage and scrollwork, and with triangular stems. 56 in. high.

£346 10s.

A PAIR OF CHIPPENDALE MAHOGANY ARM-CHAIRS, with stuffed seats and backs, the arm supports and legs carved with foliage and lattice-work, and with pierced stretchers.

£320 5s.

A PAIR OF QUEEN ANNE WALNUT TORCHERES, with octagonal tops inlaid with panels of birds and scroll foliage in marqueterie. 3 ft. high.

£315

A CHIPPENDALE MAHOGANY ARM-CHAIR, with stuffed seat and back.

£309 15s.

SIX HEPPLEWHITE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, with shield-shaped backs carved with Prince of Wales' plumes.

£304 10s.

A CHIPPENDALE MAHOGANY CABINET, with door at the top mounted with a shape panel of glass in gilt border, with drawer in the centre forming secretary, and three drawers below. 45 in. wide.

£304 10s.

TWO CHIPPENDALE MAHOGANY CHAIRS, with cabriole legs carved with foliage, and ball-and-claw feet, the seats and backs stuffed and covered with Italian flowered cut velvet; and two cushions, covered with similar velvet.

£294

A CHIPPENDALE MAHOGANY CENTRE TABLE, with tray top, the frieze carved on each side with a shell. 34 in. wide.

£273

A QUEEN ANNE WALNUT CABINET, with glazed folding doors at the top, sloping centre forming secretary, and four drawers below. 34 in. wide.

£273

A CHARLES II ARM-CHAIR, with scroll arms and legs and X-shaped stretchers,

£273

A CHARLES II WALNUT DAY-BED, carved with Cherubs supporting crowns and scroll foliage, with canework seat. 6 ft. long.

£262 10s.

A WINGED MAHOGANY BOOKCASE, with glazed folding doors, and cupboards below. 15 ft. 6 in. wide.

£252

A SHERATON MAHOGANY WINGED BOOKCASE, with glazed doors in the upper part and drawers and cupboards below. 13 ft. 6 in. wide.

£252

A GOTHIC OAK DOLE-CUPBOARD, with two doors in the upper part, and open shelf below, the doors carved with annular ornaments. 3 ft. 7 in. high, 4 ft. 9 in. wide. English, fifteenth century.

£252

EIGHT CHIPPENDALE MAHOGANY CHAIRS, with vase-shaped centres to the backs carved with foliage, and pierced with knots-of-ribands.

£236 5s.

AN OLD ENGLISH MIRROR, in frame overlaid with plaques of fluted looking glass in gilt-wood borders carved with a laurel wreath. 4 ft. 6 in. high, 2 ft. 4 in. wide.

£231

FRENCH, ITALIAN, AND OTHER CONTINENTAL FURNITURE

A LOUIS XVI MARQUETERIE SECRETAIRE, with cylinder front and four drawers below, inlaid with landscapes and figures in coloured woods and ivory in the manner of Jansen. 50 in. wide.

£1,312 10s.

A LOUIS XV OBLONG PARQUETERIE TABLE with one drawer, enclosing a writing-slide and ink-holders, inlaid with panels of trellis-work in tulip- and king-wood, and mounted with ormolu corners chased with scrollwork. 25½ in. wide. Stamped R.V.L.C. (Roger Vander-cruise Delacroix) ME.

£1,312 10s.

A LOUIS XV LIBRARY TABLE, with three drawers, veneered with tulip- and king-wood in a parqueterie design, mounted with ormolu handles, escutcheons, and corners chased with foliage and scrollwork, and the top covered with stamped leather. 6 ft. 4 in. wide.

£1,008

A SUITE OF LOUIS XV FURNITURE, with gilt frameworks carved with flowers. Stamped L. DELANOIS; consisting of a settee and eight fauteuils.

£756

A LOUIS XV SMALL MARQUETERIE SECRETAIRE, with sloping front enclosing writing-slab and small drawers. 22½ in. wide. Stamped N. PETIT ME.

£682 10s.

A BOULLE COMMODORE, with five drawers inlaid with a Berainesque design of figures, flowers, and arabesques in tortoiseshell, mother-o'-pearl and coloured ivory on brass ground. 4 ft. wide.

£577 10s.

A CHINESE TWELVE-LEAF LACQUER SCREEN, carved with hunting scenes. 8 ft. high.

£483

A LOUIS XV MARQUETERIE PEDESTAL-SHAPED TABLE, forming a cupboard enclosed by one door, and with a shelf below, inlaid with panels of flowers. 13 in. diam.

£462

A LOUIS XVI MARQUETERIE WRITING-TABLE, with eight drawers, and six small drawers at the back. 41 in. wide. Stamped L. BOUDIN ME.

£441

A PAIR OF CANDELABRA, with Chinese turquoise crackle figures of parrots on aubergine rockwork plinths, mounted with old French ormolu branches for two lights each set with porcelain flowers, on ormolu plinths chased with reptiles. 8½ in. high.

£441

A LOUIS XV MARQUETERIE COMMODE, with three small drawers in the frieze and two drawers below. 50 in. wide. Stamped C. WOLFF, ME. On oak stand.

£399

A LOUIS XV SMALL PEDESTAL TABLE. 11½ in. wide. Stamped DE LORME.

£399

A LOUIS XV SMALL PEDESTAL TABLE. 12½ in. wide. Stamped N. PETIT ME.

£378

SIX LOUIS XVI FAUTEUILS, the frameworks carved with fluting and painted white, the seats and oval backs stuffed, and covered with Aubusson tapestry.

£378

A SUITE OF LOUIS XVI FURNITURE, the frameworks carved with rosettes, foliage, and beading. A pair of settees, 5 ft. 3 in. wide; a pair of bergères; six fauteuils.

£367 10s.

FOURTEEN EMPIRE FAUTEUILS. The frameworks, of gilt-wood, carved with foliage.

£357

A LOUIS XVI COMMODE, with door in the front enclosing three drawers, and small doors at the sides and ends. 4 ft. 10 in. wide.

£325 10s.

A PAIR OF BOULLE COMMODOES, each with one door in the front, inlaid with arabesque foliage in brass and white metal. 30½ in. wide.

£325 10s.

A PAIR OF LOUIS XVI SMALL SETTEES. 31 in. wide.

£325 10s.

A LOUIS XV OBLONG MARQUETERIE TABLE. 28 in. wide. The top, of scroll outline, fitted with one drawer,

£315

A PAIR OF SETTEES, with gilt frameworks carved with flowers, the seats and backs stuffed, and covered with Aubusson tapestry woven with figures, hunting scenes and flowers in red borders. 4 ft. 8 in. wide.

£309 15s.

A LOUIS XV LIBRARY TABLE, with three drawers veneered with tulip-wood and mounted with ormolu handles. 4 ft. 8 in. wide.

£304 10s.

A LOUIS XV SMALL UPRIGHT SECRETAIRE, with fall-down front and folding doors below, veneered with tulip-wood, and mounted with ormolu corners. 22½ in. wide.

£304 10s.

A LOUIS XV LIBRARY TABLE, with three drawers, veneered with tulip- and king-wood, and mounted with ormolu corners, escutcheons, and plaques at the ends. 4 ft. 9 in. wide.

£304 10s.

A LOUIS XV CLOCK, by C. Balthasar, *à Paris*, in ormolu case chased with flowers and scrollwork, on ormolu pedestal. 26 in. high.

£304 10s.

AN ITALIAN WALNUT CASSONE, carved with Amorini among arabesque foliage. 5 ft. 5 in. wide. Sixteenth century.

£299 5s.

A LOUIS XVI CLOCK AND BAROMETER, with enamelled dial, in hanging mahogany case, mounted with ormolu borders. 5 ft. high.

£294

A LOUIS XVI CLOCK, the movement by Gudin, *à Paris*, contained in an ormolu drum-shaped case festooned with flowers, and with figures of Apollo and Daphne at the sides, on white marble plinth, mounted with ormolu beadings. 19 in. high.

£294

A PAIR OF LOUIS XV FAUTEUILS, with gilt frameworks, carved with foliage.

£283 10s.

THREE VENETIAN ARM-CHAIRS, the frameworks lacquered green and gold decorated with Chinese figures and flowers. Seventeenth century.

£273

A LOUIS XV LIBRARY TABLE, with three drawers, entirely lacquered with Chinese landscapes. 4 ft. 10 in. wide.

£262 10s.

A LOUIS XV MARQUETERIE COMMODE, with two drawers, inlaid with a basket and bouquet of flowers. 50 in. wide. Stamped J. B. VASSOU ME.

£252

A LOUIS XVI INKSTAND, formed of a Chinese lacquer octagonal plaque, with two ink-vases formed of Chinese turquoise porcelain figures of boys, and with a Chantilly figure of a Chinese boy.

£252

TAPESTRY

A PANEL OF BRUSSELS TAPESTRY, woven with scenes from one of the battles of Alexander the Great. Bearing the Brussels mark, and signed V. LEYNIERS. Early eighteenth century. 10 ft. 9 in. high, 24 ft. 6 in. wide.

£1,522 10s.

A PAIR OF PANELS OF FLEMISH TAPESTRY, woven with vineyard and harvest scenes in floral borders. Seventeenth century. One panel, 10 ft. 4 in. high, 7 ft. 4 in. wide; the other, 10 ft. high, 7 ft. 3 in. wide.

£924

A PANEL OF BRUSSELS TAPESTRY, woven with the Return of a victorious Roman General, with troops on either side of a stream in the foreground of an extensive landscape, in wide border woven with emblematic figures, vases of fruit and flowers, festoons and strapwork, bearing the Brussels mark and monogram of the weaver, Martin Reymbouts. 12 ft. high, 12 ft. 8 in. wide. Sixteenth century.

£819

A PANEL OF FLEMISH TAPESTRY, woven with the Banquet of Esther and Ahasuerus. 9 ft. high by 15 ft. wide. Early eighteenth century.

£756

A PAIR OF PANELS OF FLEMISH TAPESTRY, woven with scenes from Roman history, in wide borders, with subjects allegorical of the Elements. 14 ft. high, 19 ft. and 17 ft. wide. Oudenarde, seventeenth century.

£756

A PAIR OF PANELS OF MORTLAKE TAPESTRY, woven with a vineyard scene and children playing with a goat. Signed, THO. POYNTEZ. 10 ft. high, 9 ft. 10 in. wide, and 9 ft. 10 in. high, 9 ft. 7 in. wide. Seventeenth century.

£630

A PANEL OF FLEMISH TAPESTRY, woven with a historical subject in the foreground of a landscape. 9 ft. 6 in. high, 11 ft. 3 in. wide. Early sixteenth century. The Scene from Dido fainting.

£472 10s.

A PANEL OF GOBELINS TAPESTRY, woven with Diana and Nymphs in the foreground of a woody landscape, in brown frame-pattern border. 10 ft. 4 in. high, 10 ft. 4 in. wide.

£430 10s.

THREE FLEMISH PANELS, woven with subjects from Biblical History, and with flowers, fruit, and rushes round the border. Seventeenth century. 8 ft. 8 in. high, 10 ft. 8 in. wide; another, 8 ft. 8 in. high, 10 ft. 4 in. wide; another, 9 ft. high, 8 ft. wide.

£399

HANGINGS, CARPETS, AND RUGS

AN ISPAHAN CARPET, with a design of arabesque foliage, formal flowers and cane ornaments. 23 ft. by 8 ft.

£1,470

AN ISPAHAN CARPET, with a design of formal flowers and scroll foliage on red ground, with green border. 15 ft. 4 in. by 8 ft. 4 in.

£798

EIGHT PAIRS OF CURTAINS. 12 ft. 6 in. high, 4 ft. 6 in. wide; and eight cornices and holders. Of pale blue silk brocade, with a design of vases of flowers, festoons, and birds, in green and silver.

£441

A CUSHION. 24 in. by 27 in. Seventeenth century. Similarly mounted with a tapestry panel, woven with a coat of arms and coronet in the centre, and seven coats of arms and branches of fruit round the border on dark blue ground.

£315

A CUSHION. 25 in. by 30 in. Seventeenth century. It is mounted with a panel of old English tapestry, woven with a coat of arms with lion supporters and coronet in scroll mantling on black ground.

£283 10s.

AN ENGLISH EMPIRE CARPET, with a design of rosettes, laurel wreaths and arabesques, on pink ground. 34 ft. by 29 ft.

£252

THE HANGINGS, of old Italian flowered crimson damask, of the room. About 41 ft. 3 in. by 25 ft. 6 in., 13 ft. 6 in. high.

£252

FOUR PAIRS OF CURTAINS, of Italian flowered green silk damask, mounted with strips of silver lace. 10 ft. 6 in. high, 3 ft. 10 in. wide; four deep cornices, of similar damask, 7 ft. wide; and four cushions for window seats, of similar damask.

£246 15s.

A PERSIAN CARPET, with cone ornaments and formal flowers on red ground, with striped border. 26 ft. 6 in. by 16 ft.

£220 10s.

A PERSIAN SILK CARPET. 13 ft. 10 in. by 10 ft. 4 in. Woven with an arabesque design and dark blue panels on pale green ground, with dark blue, red, and buff striped border.

£210

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CHRISTIE'S

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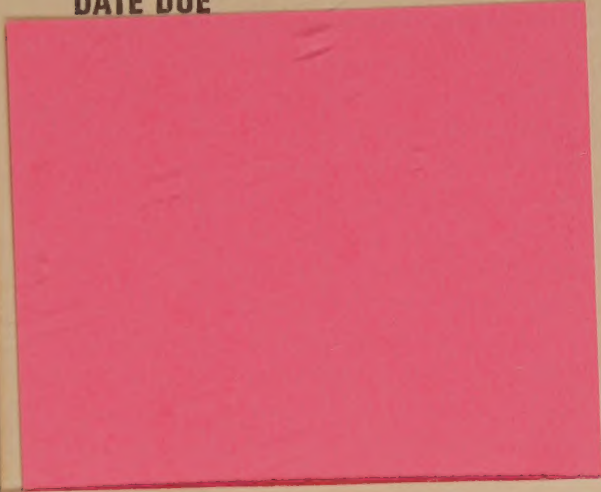
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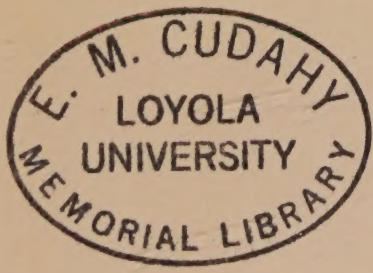
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